

Scarlet Street

The Magazine of Mystery and Horror

No.4/Fall 1991/\$3.95

In This Issue

Christopher
LEE

The Case-Book of
**SHERLOCK
HOLMES**

ZACHERLEY

The Return
of **DRACULA**

Gerard "Superboy"
CHRISTOPHER

The Crucifer
of **BLOOD**

Forrest J
ACKERMAN

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MURDER
She Said





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Scarlet Letters

In response to our NIGHT OF THE HUNTER article (Scarlet Street #3), we received a letter that reads in part:

Thanks for the magazine. The article will be listed in new bio-bibliography now in the works.

Robert Mitchum
Santa Barbara, CA

I was delighted to receive the second issue of *Scarlet Street* and was especially pleased to see the space given to the greatest Sherlock Holmes of them all—Jeremy Brett. We are the only Jeremy Brett fan club listed by the Baker Street Irregulars.

The Constabulary wholeheartedly agrees with your assessment of David Burke as Dr. Watson. Edward Hardwicke refines the role even further, in our opinion. We are also in agreement with your evaluation of Jeremy Brett. His flawless interpretation speaks for itself.

Incidentally, Mr. Brett had a change of heart about not playing Holmes again after completing THE CASE-BOOK OF SHERLOCK HOLMES, as he's also finished a two-hour version of *The Adventure of Charles Augustus Milverton* for Granada Television, to be released in England around Christmas time.

Craig A. Moore
Chief Constable,
The Baker Street Constables
St. Petersburg, FL

Congratulations on a very fine magazine! The quality of any publication depends on the writers that the publisher and editors attract, and certainly you can be proud to have John Brunas, Michael Brunas, and Tom Weaver among your fine contributing writers. Their collaboration on *Universal Horrors* is a monumental work, and it was richly enjoyable to read the lovingly analytical features on THE MAD DOCTOR (by John and Tom) and NIGHT OF THE HUNTER (by Michael). I hope *Scarlet Street* will be featuring more of the work of these gentlemen, who are accomplished journalists as well as loyal fans.

It was particularly pleasant, too, to see Kevin G. Shinnick's feature on Laird Cregar. As a life-long Cregar fanatic (who has even visited his birthplace in Philadelphia!), I was delighted to see the late, lamented star receiving such responsible attention.

Space prohibits mentioning all the stories, although fairness would

demand no less; I enjoyed every bit of the magazine, right up to and including the closing "Parting Shot" literary quotes. Congratulations again to you and your staff, and I hope *Scarlet Street* faces a long and happy future.

Gregory William Mank
Delta, PA
Author of *Karloff and Lugosi: The Story of a Haunting Collaboration*
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I would strongly recommend a series of books by the British photographer Simon Marsden. In *Ruins*, *The Haunted Realm*, *Phantoms of the Isles*, and a collected volume of Poe are all profusely illustrated with Mr. Marsden's unforgettable studies in black and white. For the most part, the subject of his works are ancient castles and manor houses throughout the wilds of England, Scotland, and Ire-

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ROBERT MITCHUM



land. It should be mentioned that almost all are said to be genuinely haunted. They certainly appear to be!

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After being entranced by his work, I believe *Scarlet Street* readers will book the next available flight over to search out this other worldly realm.

Michael Orlando Yaccarino
Clifton, NJ

Thank you for sending me a copy of *Scarlet Street*. I know how much work went into this, but I can't think it will be a success.

First of all, I do not think there is much overlap in the two communities of readers you are addressing. I, and I think most other Sherlockians, have little interest in fictional characters like "The Penguin". Good fun, yes, but associated with Mr. Sherlock Holmes, No.

In any case, you must put more in your articles than reviews of movies we have all seen 10 times. The most interesting Sherlockian thing in your publication was the reprint of the press sheet from the Hammer HOUND.

Finally, I certainly hope that the two four-hour miniseries die a deserved death, or we can look forward to Claude Akins (as Edward VII) repairing the transmission of Englebert Humperdinck (as Teddy Roosevelt) while Morgan "Blond Bimbo" Fairchild looks on.

Willis G. Frick
System Operator, *Sherlocktron*
San Clemente, CA

I just finished *Scarlet Street* #3 and it was great reading from cover to cover. The article on the neglected MAD DOCTOR was well written. As usual, what went on behind the scenes explains a lot about the "Golden Age of Hollywood". I want to add some info (to a very informative Brunas/Weaver piece of

work) to clarify things a bit more. There were not any actresses mentioned for what would become Ellen Drew's role. According to the book *The RKO Gals*, the patriotic and silver-haired Ann Harding was rumored as a possibility. This would certainly have been a "rematch" between Harding and her co-star Rathbone since the chilling *LOVE FROM A STRANGER*. It seems the project was still called *DESTINY* at the time. Not to take anything [away] from Ellen Drew, but the matching of Harding's and Rathbone's voices once again would have been a coup.

As for Mr. Rathbone, one usually thinks of him as a "physical" villain who tried to out-duel Capt. Blood, Romeo, Robin Hood, Marco Polo, and Zorro. He was also a "mental" villain, using his excellent speaking voice to torment Aline MacMahon's *KIND LADY*, Garbo's *ANNA KARENINA*, and the aforementioned ladies: Ann Harding and Ellen Drew. He was without a doubt one of the cinema's greatest villains. When shall we see his like again?

Keith Brown
Jamaica, NY

I want to thank you for your magazine. I enjoy reading it immensely. Having a special interest in Sherlock Holmes films and Terence Fisher, I wish to respond to

some of the debate in the summer issue's Letters section regarding Fisher's *HOUND OF THE BASKERVILLES* (1959) and Richard Valley's article in the preceding issue.

It strikes me as odd that so few critics notice that only in the Hammer *HOUND* is Beryl Stapleton portrayed at all faithfully. Granted the film changes her name to Cecile, but in other respects Hammer's version alone captures the essence of the original character. Consider the following points: First, Beryl/Cecile is decidedly Spanish. She is Costa Rican and in Watson's words, "darker than any brunette whom I have seen in England". Holmes refers to her specifically as "a woman of Spanish blood". Second, there is no suggestion in the novel that she has any romantic feelings whatsoever for Sir Henry. Though reluctant and fearful, she still participates in her husband's plot against Sir Henry. Holmes writes that the saddest part of the case for Sir Henry was that he had been deceived by her. Fisher develops the character of Cecile beyond the limits of Doyle's novel more in the direction of the Romantic Fatal Woman. However, none of the other portrayals of the Stapleton woman come close to Doyle's original conception. Wendy Barrie's Beryl in the 1939 version is a totally different character. One further point: Hammer's making

the Stapletons father and daughter instead of a seductive husband-wife team may have been in response to the strict standards of the British censor in the late 1950s.

I also think that complaints about the climax of the Hammer *HOUND* are overstated. The shadowy hound-on-the-rocks is a disappointment but the attack on Sir Henry is exciting (Christopher Lee reveals in his autobiography that he was bitten by the great dane in question and had to be taken briefly to a local hospital). Stapleton's lunging for the hound as it retreats from Sir Henry after being shot by Holmes is a desperate and extreme action. This is at least consistent with his earlier attempt to attack Watson with a knife when Watson clearly holds a revolver. The sequence is not perfect, but the atmosphere (and color photography) of the ruined abbey is a great enhancement. Later versions with glowing or mechanical hounds seem to me less effective (with the exception of the black hound in the 1982 Ian Richardson version). The classic 1939 film's climax is more disappointing since any suggestion of the supernatural (the greatness of the original novel) is quickly dropped and Richard Greene's Sir Henry is incredibly well preserved following his extended attack by the hound.

Continued on next page

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VIDEO CATALOG

Peter Cushing's height question aside, he is physically closer to Doyle's conception in appearance and manner than most other interpreters, including the suddenly corpulent Jeremy Brett in the most recent TV version. Andre Morrel is a perfect Watson. I'm surprised more isn't said about James Bernard's superb music score. Despite its flaws, I think Hammer's version of *THE HOUND* remains the best to date.

Paul A. Leggett
Montclair, NJ

Richard Valley replies: *Thank you for the kind words. However, I suggest that Granada's 1988 production of THE HOUND OF THE BASKERVILLES, while disappointing in several other aspects, gives us a faithful portrayal of Beryl Stapleton. Perhaps more important, it provides an accurate account of her true function in the novel's plot, which is not to run barefoot and dirty o'er the moor. It's one thing to say that Hammer's HOUND portrays Beryl faithfully and quite another to say that Terence Fisher, the film's director, develops the character beyond the limits of the novel; one can't have it both ways.*

Also, I question Mr. Leggett's contention that Stapleton's lunge for the hound (which is clearly an attempt to deal with a canine thespian who's "missed his mark") is a desperate and extreme action on the part of the character. Mr. Leggett likens the lunge to Stapleton's knife attack on a gun-wielding Watson, but unless Stapleton's intention is to pick up the hound, brandish it threateningly, and fling it back onto Sir Henry Baskerville, the comparison is lost on me.

I picked up a copy of your 'zine in a shop on Hollywood Blvd. last week. I love it! I'm looking forward to future articles on DARK SHADOWS and other classic genre TV shows.

Guy Haines II
Clear Spring, MD

I have just had the pleasure of reading issues #2-3 of *Scarlet Street*, a fanzine I bought at this year's FANEX for two reasons: (1) the publication looked thick and semi-professional (a rarity in these days of sloppily constructed, Xerox-copied newsletters) and (2) I thought the publisher was awfully pretty and displayed a certain amount of spunk.

Now, I'm delighted to say that the magazine itself is of an exceptionally high literary quality as well. While I enjoy the exploits of Sherlock Holmes et al., I am particularly fond of Hammett and Chandler (especially *THE LITTLE SISTER*, as it gives one an opportunity to see "Hollywood" through Chandler's rather distinctive eyes).

The Brunas Bros.' articles are excellent and of book-quality workmanship—hang onto these guys! I enjoyed the idea of Rococo horror films, and while the idea may never catch on, it was very well thought out (ended too abruptly, however).

I had the pleasure of directing Morgan Fairchild in a movie recently and feel that she will make a perfect counter to Chris Lee's Holmes. The woman is stone-cold beautiful and the photos you ran of her attest to her continuing charm.

My only suggestion would be to improve the magazine's logo on the cover, as it looks hand-drawn and a more professional treatment would complement the material inside and possibly attract [more] readers. Interior layout is very, very nice, with excellent photo repro and easy-to-read print, with the possible exception of those passages buried under a block of gray tones.

Please continue "Parting Shot"; it's a nice touch and actually comes in handy (makes me look well-heeled when I rattle one of these off in front of my friends).

Good luck and much continued success. You deserve it.

Fred Olen Ray
Director/Producer
INNER SANCTUM (1991)
Hollywood, CA

Received *Scarlet Street* #3, the first in my new subscription. Looks good. The economical black-and-white format throughout is distinctive and helps set the mood. Some ideas for future issues: more on film products from England's House of Hammer, a critique of 1950s' SHERLOCK HOLMES TV series, articles on American TV detectives (Columbo, Barretta, etc.), and how to find rare mystery/sci-fi books. Hope you avoid the temptation of turning *Scarlet Street* into a gore 'zine.

John Gardner
(Address withheld)

Some of your suggestions are already in the works. Look for more on Hammer films and on TV detectives, such as *Ellery Queen*, in upcoming issues.

Write to
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Letters may be edited
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The invention of men has been sharpening and improving the mystery of murder.

—EDMUND BURKE

Of course, Mr. Burke was not referring to television. But in reading that quote, I realized that it can be said that television has sharpened and improved the mystery of murder, and television is surely an invention of man.

Whereas there is nothing like curling up with a good book and letting your imagination prow through dimly lit houses

and back alleys, there is also nothing like discussing same with a fellow enthusiast. Viewing a television adaptation is, to my mind, not unlike discussing your interpretation of a given story with the actors portraying its characters and the writer who adapted the story for the screen. Television has opened a door to a world of people that we'll probably never meet. Nonetheless we are privy to their ideas about the characters we all know so well through the written word.

I should like to take the opportunity to welcome some new contributors to *Scarlet Street*. Jim Knisch vacationed in England this year and returned with interviews that we will publish in future issues; this issue, he's represented by *CONJURE WIVES*. (It's Halloween, after all.) Speaking of witches, Bruce G. Hallenbeck visited the set of *YOUNG GOODMAN BROWN*. Scot D. Ryerson embraces multiple Miss Marples in *MURDER, THEY SAID*, and Susan Svehla has graciously offered her abilities as a reviewer for *BOOK ENDS*. Don't miss her on *Nero Wolfe* in this issue!

Speaking of Susan, and the *Midnight Marquee* folks, let me thank them for their hospitality at Fanex 5. The panels were not only a lot of fun, but very informative. We had a great time and look forward to next year.

This issue you'll note a special edition of *BETTER HOLMES AND WATSON*; also a special treat in *BAKER STREET REGULAR*. We felt you should have this information right away and plan to return to the columns' standard format in our Anniversary Issue this winter (January 1992).

Next issue, look forward to *HORROR, ITALIAN STYLE* and the conclusion of Richard Valley's *HOUNDED BY HOLMES*, both of which had to be postponed due to this issue's overabundance of material. We'll also have exciting interviews with Jeremy Brett, Edward Hardwicke, Barbara Hale, and Patrick Macnee, and more with Christopher Lee.


We are grateful to all our advertisers; no doubt you'll notice their greater number this issue, with many items of interest to *Scarlet Readers*. Advertisers to *Scarlet Street* are like blood to the Count—the life force that helps keep us going. Without advertisers, life would be difficult here on *Scarlet Street*, so please—when you respond to their ads, tell them where you saw them!

One final note to Mr. Fred Olen Ray. Thanks to you, sir, the entire staff now refers to me as "Spunky" (See *SCARLET LETTERS*). Not quite what I had in mind, but, ah well, there you are...

Jessie Miller

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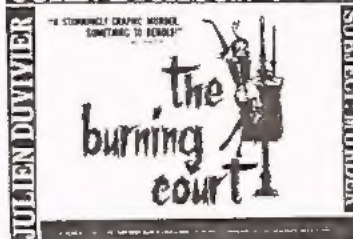
SAMSON AND THE 7 MIRACLES OF THE WORLD (1962) Gordon Scott, Yoko Tani. Considered by many to be one of the great sword and sandal pictures of the 1960s. Samson fights against a murdering horde of Tartar warriors while trying to save the life of a beautiful Chinese princess. A terrific climax in which Samson causes an earthquake while digging his way out of a mountain he was buried alive in. Great fun. Originally released here by A.I.P. in color. From 16mm. \$S59



AN ANGEL FOR SATAN (1966) Barbara Steele, Anthony Stoffer. Barbara has a dual role in this excellent horror film about a woman possessed by the spirit of a statue. Her strong performance helps to enhance the dreamily melancholic atmosphere of the house and its grounds, overshadowed by the mysterious lake. This was Barbara's last major, Italian horror film. There have been a few really awful video copies of this floating around with low sound. Ours is the best by far. In Italian with no subtitles. \$509

CREATION OF THE HUMANOIDS (1962) Don Megowan, Frances McCann, Erica Elliot. An entertaining sci-fi adventure about futuristic bigotry against a race of nearly perfect humanoids. This bizarre plot deals with a scientist who attempts to transfuse human blood into man-like robots with the hopes of making them fertile. Intelligent, thoughtful sci-fi that was way ahead of its time. Beautiful color. From 16mm. \$151

JOHN DICKSON CARR



THE BURNING COURT (1962) Nadja Tiller, Jean-Claude Brialy, Edith Scob. A strange film that deals with a number of weird subjects, including occultism, possession, family curses, etc. There's even a disappearing, reappearing body. An unusual, and very interesting foreign horror opus, dubbed into English. Based on a story by John Dickson Carr. From 16mm. \$162

SHERLOCK HOLMES AND THE DEADLY NECKLACE (1962) Christopher Lee, Senta Berger, Thorley Walters. It's Holmes and Watson against Moriarty once again as the evil doctor goes after a valuable necklace. This is a well polished Goman production that was put together by many of the principal folks from England's Hammer studios, including director Terrence Fisher. From 16mm. \$H15

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THE TERROR (1933) Wilfred Lawson, Bernard Lee, Arthur Wontner. Try to find this one in your reference books. A rare British horror chiller from the pen of Edgar Wallace. A creepy, old guest-house holds the key to a hidden treasure that's surrounded by mystery, murder, and horror. Lee went on to play 'M' in the James Bond films of the 60s and 70s. \$121



UNSPEAKABLE
TERROR!



BLOOD FIEND (1966) aka **THEATRE OF DEATH** Christopher Lee, Julian Glover, Jenny Till. Are there vampires on the loose in Paris? The local police are stymied by a series of 'blood' related murders. The mystery seems to center around a Grand Guignol stage sensation, a beautiful young actress who seems to be in a hypnotic trance. Unquestionably one of Lee's better low budget shockers. From 16mm. H165

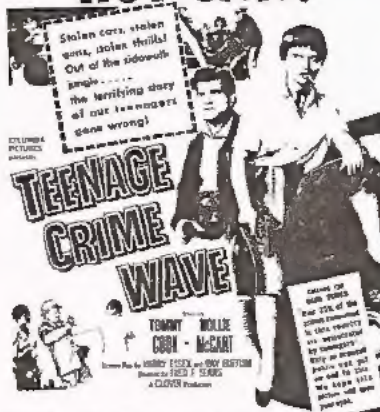


SWORD and the DRAGON (1958) Boris Andreiev, Natalia Medvedeva. A wonderful Russian fantasy. A legendary warrior, Ilya Mourmet, leads a life of fantastic adventures. He fights to save his people from an assortment of horrible monsters including a 3-headed dragon, a wind demon, and other legendary creatures. One scene features a mountain of living men. From the director of **MAGIC VOYAGE OF SINBAD**. In color. From 16mm. S357



ATOMIC SUBMARINE (1960) Dick Foran, Brett Halsey, Arthur Franz, Tom Conway, Bob Steele. A U.S. atomic sub heads for the north pole to investigate a series of oceanic disasters. There it discovers an underwater flying saucer piloted by an alien monster intent on conquering the world. This is another one of those loveable, black & white, drive-in schlockers. From 16mm. S150

COOL KID ON A
HOT CAR!



TEENAGE CRIME WAVE (1955) Tommy Cook, Mollie McCart, Sue England. Jail, catfights, murder, kidnapping, and much more are all shoved into this J.D. schlocker from Columbia Pictures. Former child star Cook plays a vicious hood in this teenage variation on the Bonnie and Clyde theme. From the folks that gave us **EARTH VS. THE FLYING SAUCERS** and **20 MILLION MILES TO EARTH**. Great fun. From 16mm. JS18



GUNS DON'T ARGUE (1957) Myron Healey, Jim Davis, Richard Crane. If you liked **MA BARKER'S KILLER BROOD** you'll definitely want to see this schlocker about the rise and fall of America's most famous criminals. Dillinger is played by Healy. Crane plays Johnny Van Meter. Ma Barker is a little on the geeky side. Bonnie & Clyde, Pretty Boy Floyd, and Baby Face Nelson are also featured. Very entertaining with almost non stop action. From 16mm. M208



NIGHT THEY KILLED RASPUTIN (1962) John Drew Barrymore, Edmund Purdom, Glennie Cassie. An atmospheric retelling of the rise and fall of Rasputin, who's seemingly supernatural powers made the czar into a hypnotic slave. Barrymore reprises the role his father played in **RASPUTIN AND THE EMPRESS**. A bizarre film. From 16mm. H163

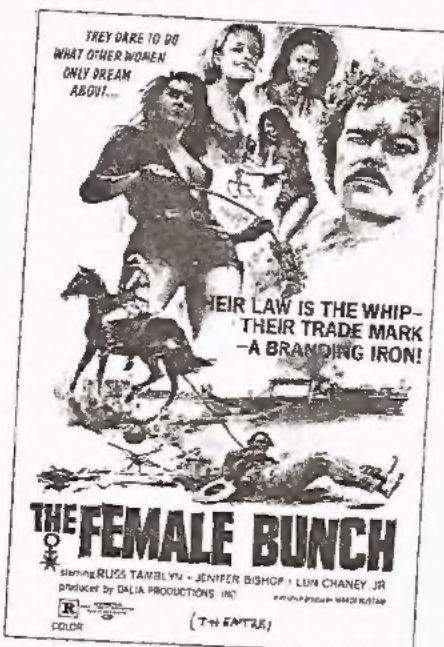
PLANETA BURG (1962) Vladimir Temellanov, Gennadi Vemov. A foreign sci-fi masterpiece! Communists land on Venus to find themselves in peril by various alien monstrosities. This appears to be the actual print that Roger Corman used to make parts of the negatives to **VOYAGE TO THE PREHISTORIC PLANET** and **VOYAGE TO THE PLANET OF PREHISTORIC WOMEN** (the film cans are addressed to Roger). Visually stunning. In Russian, subtitled in English. From a beautiful 35mm print. S156



SAMURAI (1945) Paul Fung, Luke Chan, David Chow. This is one of those awe-inspiring, mind boggling pieces of bad cinema that leaves your mouth hanging open in amazement. A hilarious spy-exploitation film about a Japanese orphan, raised in America, who turns traitor and helps plot the invasion of California. So corny its unbelievable. Ed Wood would've loved it. From 16mm. SP01

GLADIATORS SEVEN (1962) Richard Harrison, Livio Lorenzon. An Italian gladiator epic with a dash of humor thrown in for good measure. Story concerns a Spartan warrior who leads a group of gladiators that have vowed to free Sparta from its Tyrant ruler. Lots of swordplay, arena thrills, and the usual rippling biceps. Originally released in the U.S. by MGM. In color. From 16mm. S560

LOINLESS OF THE LONG DISTANCE RUNNER (1962) Tom Courtenay, Michael Redgrave. A critically acclaimed film. A young hoodlum ends up in reform school where it's discovered he has tremendous running ability. He's then groomed for a foot race by a local governor. During the race, a series of flashbacks reconstructs the young juvenile's life. Compelling performances by all in this superb, well scripted drama. Not your usual Sinister Cinema schlock. Outstanding! From 16mm. JS21



THE FEMALE BUNCH (1969) Lon Chaney, Russ Tamblyn, Regina Carroll. Director Al Adamson decided to shoot this at the Charlie Manson ranch so he could get just the right atmosphere. Exploitation sleaze about a gang of men-hating women. Lon plays a drug pusher in his last released film. You just can't get much more low budget than this. Psychotronic from start to finish. From 35mm. X056

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SCIENCE FICTION

ROCKETSHIP (1936) Buster Crabbe, Jean Rogers, Charles Middleton. The first screen version about Flash Gordon and his adventures on the planet Mongo. SWI great fun. Feature condensation from the classic serial. \$148

METEOR MONSTER (1957, aka **TEENAGE MONSTER**) Anne Gwynne, Gilbert Perkins, Gloria Costello. A teenage boy is exposed to weird radiation from a fallen meteor. He slowly transforms into a hairy, murdering monster. \$148

QUATERMASS 2 (1957) Brian Gooley, Michael Ripper, Sidney James. One of the best British science fiction films ever made. A British moon rocket scientist discovers a secret factory being used by invading aliens as a central base in their plot to conquer the Earth. Outstanding! \$132

ATOMIC SUBMARINE (1960) Dick Foran, Brett Hoberg, Arthur Franz, Tom Conway, Bob Steele. A U.S. atomic sub heads for the north pole to investigate a series of oceanic disasters. There it discovers an underwater flying saucer piloted by an alien monster intent on conquering the world. \$150

CREATION OF THE HUMANIDS (1962) Don Megowan, Frances McConn, Ernie Elliott. A scientist attempts to transmute human blood into man-like robots in the hopes of making them fertile. An entertaining sci-fi adventure about futuristic bigotry against a race of nearly perfect humanoids. \$151

THE FLESH EATERS (1962) Martin Kosleck, Byron Sanders, Rita Morley. COMPLETELY UNCUT. One of the great low budget shockers of all time. A mad, ex-Nazi scientist breeds a strain of flesh devouring bacteria on a desert island, using shipwrecked Americans as his guinea pigs. An incredible climax. Color sequence intact. Not to be missed! \$152

INVISIBLE DR. MABUSE (1962 aka **THE INVISIBLE HORROR**) Lex Barker, Karin Dor, Wolfgang Preiss. This could very well be the best of the German Mabuse films of the 60s. Our Maniacal doctor is plotting against humanity once again, this time armed with a formula for invisibility. \$153

INVASION OF THE ANIMAL PEOPLE (1962) John Carradine, Robert Burton, Barbara Wilson. A re-release of one of our old standards that was accidentally left out of the catalog last year. Aliens land in Lapland and deposit a giant, furry monster that creates havoc with the local natives. \$154

TESTAMENT OF DR. MABUSE (1962 aka **TERROR OF THE MAD DOCTOR**) Gerl Frobe, Wolfgang Preiss, Senta Berger. A well done remake of Lang's 1933 classic. The head of an asylum is controlled by the spirit of the dead, evil genius, Dr. Mabuse who had hypnotized him. \$155

PLANETA BURG (1962) Vladimir Tseljanov, Genrad Vemov. A foreign sci-fi masterpiece! Cosmonauts land on Venus to find themselves in peril by various alien monstrosities. In Russian, subtitled in English. \$156

PLANET OF BLOOD (1966) Basil Rathbone, John Saxon, Dennis Hopper, Florence Marly. An expedition to Mars finds a crashed alien space ship. They bring back the only survivor, a green skinned, glowing eyed, bloodsucking, female alien who preys on the crew members. Color. \$157

HORROR

THE BAT (1926) Jack Pickford, Louise Fazenda, Eddie Cribbon. One of the great silent horror films. A maniacal killer dressed in a weird, bat-like costume terrorized a group of people in a shuddery, spooky old house riddled with secret passageways. \$132



THE TERROR (1928) Wilfred Lawson, Bernard Lee, Arthur Wondner. A rare British horror thriller from the pen of Edgar Wallace. A creepy, old guest house holds the key to a hidden treasure. \$121

THE BURNING COURT (1962) Nadja Tiller, Jean Claude Briely, Edith Scob. A strange film about occultism, possession, family curses, etc. There's even a disappearing, reappearing body. \$162

WHOM THEY KILLED RASPUTIN (1962) John Drew Barrymore, Edmund Purdom, Ganna Stanale. An atmospheric retelling of the rise and fall of Rasputin, who's seemingly supernatural powers made the czarina into a hypnotic slave. \$143

BRING ME THE VAMPIRE (1964) Maria San Martin, Hector Godoy. A group of people are summoned to 'Black Castle' in the hopes of inheriting a fortune. While there, they're confronted by various, vampiric horrors. \$164

BLOOD THIRST (1965) Robert Winston, Yvonne Nielson. An obscure monster movie about a strange woman who retains youth via ritual killings and weird experiments. \$164

BLOOD FIEND (1966 aka **THEATRE OF DEATH**) Christopher Lee, Julian Glover. Are there vampires loose? Paris police are mystified by a series of 'blood' related murders. \$165

VAMPIRE PEOPLE (1966 aka **THE BLOOD DRINKERS**) Ronald Remy, Ed Fernandez. A mad nobleman and his vampire helpers terrorize a small town until the villagers turn against them. An eerie combination of color and sepia tones. \$166

AN ANGEL FOR SATAN (1966) Barbara Steele, Anthony Siffert. Barbara has a dual role in this excellent horror film about a woman possessed by the spirit of a statue. In Italian, no subtitles. \$509

TRACK OF THE VAMPIRE (1966) William Campbell, Sandra Knight, Jonathan Haze, Marissa Mathes. A Roger Corman production about a mad artist who believes he's the reincarnation of his vampiric ancestor. He dips his victims into molten wax, then paints them. \$167

CIRCUS OF FEAR (1966) Christopher Lee, Klaus Kinski. A well done British horror dealing with a series of bizarre circus killings that Scotland Yard is hard pressed to solve. \$168

THE BLOOD SUCKERS (1971) Peter Cushing, Patrick Macnee. Vampires are running rampant on the Greek island of Hydra. A must for Cushing fans. \$169

SWORD AND SANDAL

SWORD AND THE DRAGON (1956) Boris Andreyev, Natalie Medvedeva. A wonderful Russian fantasy. A legendary warrior fights to save his people from an assortment of horrible monsters including a 3-headed dragon. \$557

THE HELLFIRE CLUB (In color!) (1961) Peter Cushing, Keith Mitchell, Adrienne Cori. Exciting action with plenty of sword play as a forgotten British noble returns to claim his title and finds himself pitted against the infamous 'Hellfire Club'. \$558

SAMSON AND THE 7 MIRACLES OF THE WORLD (1962) Gordon Scott, Yoko Tani. Considered by many to be one of the great sword and sandal pictures. Samson fights against the Tartars while trying to save a Chinese princess. \$559

GLADIATORS SEVEN (1962) Richard Harrison, Livio Lorenzon. A Spartan warrior leads a group of gladiators who have vowed to free Sparta from its tyrant ruler. Lots of swordplay. \$560

GUNS OF THE BLACK WITCH (1962) Don Megowan, Silvana Pampanini. Two boys escape from Spanish tyranny. Later they join up with pirates and set out for vengeance. \$551

SWORD OF EL CID (1962) Roland Carey, Sandro Morelli. An adventure thriller about two counts who face the wrath of the God because of brutality to his daughters. \$562

SILENT THRILLS

THE RAVEN (1915) Henry B. Walthall, Warda Howard. Based on the life of Edgar Allan Poe with many strange dream and fantasy elements thrown in for good measure. \$128

MARK OF ZORRO (1920) Douglas Fairbanks, Noah Beery. An absolute classic. Zorro harasses the Spanish invaders and carves his initials whenever he strikes. This made Fairbanks a star. \$129

DR. MABUSE, GAMBLER (1922) Rudolf Klein Rogge, Gertrude Welcher. Director Fritz Lang weaves a Baroque tale about the master criminal Mabuse, who gambles with lives and fate. Masterful! \$111

THIEF OF BAGDAD (1924) Douglas Fairbanks, Anna May Wong. A beautifully shot silent masterpiece. Doug goes on a magic quest filled with danger and adventure. Knockout sets by W. Cameron Menzies. Acclaimed! \$130

AELITA (1924, aka **REVOLT OF THE ROBOTS**) Yulia Solntseva, Nikolai Bolsoy. A group of Earthmen arrive on Mars to find a fantastic civilization in this classic Russian space epic. Original Russian version with no English title cards. \$131

THE BAT (1926) Jack Pickford, Louise Fazenda, Eddie Cribbon. One of the great silent horror films. A maniacal killer dressed in a weird, bat-like costume terrorized a group of people in a shuddery, spooky old house riddled with secret passageways. \$132



EXPLOITATION

EXPLOITATION MINI-CLASSICS, VOL. TWO Another hilarious compilation of exploitation shorts guaranteed to induce yucks. "How to Hold a Husband" "Senior Prom" "Gloria Locks Goes Glamorous" and several others are featured. X055

BABES OF BURLESQUE, VOL. ONE No real nudity here, but lots of G-string and pasties are featured in this collection of burlesque dancing features. X046

BABES OF BURLESQUE, VOL. TWO More classic burlesque soundies from the 30s and 40s. X047

BABES OF BURLESQUE, VOL. THREE Lots more of those skimpy clad big bad burlesque babes. X048

BABES OF BURLESQUE, VOL. FOUR More of those hefty noifers dancing there way into your hearts. X049

WRESTLING SWEAT BABES, VOL. ONE This tape will leave you in hysterics. Two Amos n' Andy imitators do the play by play in these old, female wrestling films from the 50s. Also featured are clips of Gloria Venus and the Golden Ruby from their Mexican wrestling films. X050

WRESTLING SWEAT BABES, VOL. TWO More clips of Gloria and Ruby together with more of those hilarious female wrestling shorts hosted by Amos n' Andy imitators. X051



THE FLESH MERCHANT (1955) Joy Reynolds, Guy Manfred. Der Mollat. Young girls are led into a life of shame by organized vice lords. "A true story that rocked the nation!" This movie's hysterical. From Don Sonney A.K.A. Wild and Wicked. X052

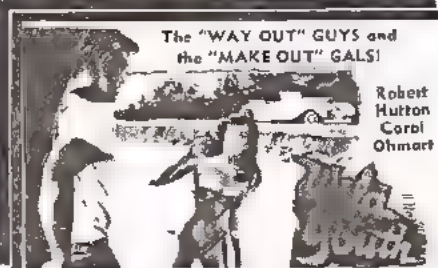
NAKED IN THE NIGHT (1958) Eva Barok, Alexander Kerst. Just what you've always wanted to see, a dubbed into English German exploitation quickie about the evils of loose women. Won't they ever learn. X053

MOONSHINE MOUNTAIN (1965) Chuck Scott, Adam Song. Who would've ever thought Herschel Gordon Lewis would direct a rip roarin' hillbilly exploitation movie. Feuds, stiffs, and lots of combat excitement. A real yuckster. X054

THE FEMALE BUNCH (1969) Lon Chaney, Russ Tamblyn, Regina Carol. Shot at the Manson ranch for atmosphere. Exploitation stealer about a gang of man-hating women. Lon plays a drug pusher. X056

JUVENILE SCHLOCK

TEENAGE CRIME WAVE (1955) Tommy Cook, Mollie McCart, Sue England. Jail, catfights, murder kidnapping, and much more are all shoved into this J.D. schlocker from Columbia Pictures. Great fun. J518



WILD YOUTH (1964) Robert Arthur, Robert Hutton, Carol Ohmart. An interesting J.D. opus about a wild pack of kids that fight over a doll filled with heroin. Ohmart plays an addict-gang moll. J519

WILD ONES ON WHEELS (1962) Francine York, Robert Blair, Ray Dennis Steckler. A sportscar gang murders an ex-con and forces his wife to locate \$240,000 he had buried in the desert. J520

LONELINESS OF THE LONG DISTANCE RUNNER (1962) Tom Courtenay, Michael Redgrave. A critically acclaimed film. A young hoodlum ends up in reform school where it's discovered he has tremendous running ability. He's then groomed for races by a local governor. Outstanding! J521

MYSTERY-SUSPENSE-FILM NOIR

MOTORCYCLE SQUAD (1937) Kane Richmond, Wynne Gibson. Grade 'B' thrills as a policeman is dishonorably discharged so he can get "inside" a gang of crooks. M209

SEA RACKETEERS (1937) Weldon Heyburn, Jeanne Madden. Two buddies break up a gang of ruthless fur smugglers. M204

I TAKE THIS OATH (1940, aka **ROOKIE COP**) Gordon Jones. The first film released under the PRC banner (changed from PDC).

A young policeman seeks to avenge his father's death. M205

EMERGENCY LANDING (1941, aka **ROBOT PILOT**) Forest Tucker, Carol Hughes. Early PRC aviation thriller with Forest as the hero. M122



CLUB HAVANNA (1945) Tom Neal, Margaret Lindsay. This Edgar G. Uney effort revolves around the lives of the people who come into the Club Havana finding love and death. Kind of a PRC version of **GRAND HOTEL**. A must for bit timer fans. M202

DETOUR (1945) Tom Neal, Ann Savage. A film noir classic. A down on his luck musician thumbs a ride that leads him to scandal and death. Savage is priceless. M062

HUE AND CRY (1947) Alastair Sim, Valerie White. Well done British thriller about a shy mystery writer who gets involved with boys playing hide and seek with real crooks. M064

DEAR MURDERER (1947) Eric Portman, Glynis Gynn, Dennis Price, Maxwell Reed, Hazel Court. Big name British cast sparkles in this fine thriller about a jealous husband who tries to commit the "perfect crime" when he murders his wife's lover. M203

OPEN SECRET (1948) John Ireland, Jane Randolph, Sheldon Leonard. A young couple thwarts the attempts of a gang of hoodlums to wage an anti-Semitic campaign. Nifty film noir. M204

TOO LATE FOR TEARS (1949, aka **KILLER BAIT**) Elizabeth Scott, Don DeLoe, Arthur Kennedy. Great film noir about a greedy woman's involvement with gangsters, blackmail, and murder. M148

WAGES OF FEAR (1952) Yves Montand, Charles Vanel, Peter Van Eyck. A marvelous adventure thriller about four men involved in the long distance driving of trucks filled with nitroglycerine. Part English, part French with English subtitles. M205

STOLEN IDENTITY (1953) Francis Lederer, Tuman Bay, Joan Camden. A mystery thriller involving a Vietnamese taxi driver who impersonates an American visitor in order to aid the escape of his friends wife. Enjoyable and well done. M206

NORMAN CONQUEST (1953) aka **PARK PLAZA 605** Tom Conway, Eva Barok, Joy Shelton. Conway plays the character in this British mystery that finds him pitted against a Nazi baren who's involved with gem smuggling. M207

PROFILE (1954) John Bentley, Kathleen Byron. Good grade 'B' thriller involving a husband, his two-timing wife, and murder. M111

GUNS DON'T ARGUE (1957) Myron Healey, Jim Davis, Richard Crane. If you liked **MA BARKER'S KILLER BROOD** you'll definitely want to see this schlocker about the lives of famous criminals. Dillinger, Ma Barker, Bonnie & Clyde, many others. M208

SHERLOCK HOLMES

SHERLOCK HOLMES AND THE DEADLY NECKLACE (1962) Christopher Lee, Santa Berger, Thorley Walters. It's Holmes and Watson against Moriarty once again as the evil doctor goes after a valuable necklace. SRT5

SCTV

DANGEROUS ASSIGNMENT (1952) Brian Donlevy. Vol. 6, "The Atomic Mine" & "Pal and Mike" TV57

DANGEROUS ASSIGNMENT (1952) Brian Donlevy. Vol. 15, "The Displaced Person" & "Italian Movie Story" TV58

DANGEROUS ASSIGNMENT (1952) Brian Donlevy. Vol. 16, "Perfect Alibi" & "Paris Sewer" TV59

DANGEROUS ASSIGNMENT (1952) Brian Donlevy. Vol. 17, "Assignment with Destiny" & "Civil War Map Story" TV60



EDGAR WALLACE

THE TERROR (1938) Wilfred Lawson, Bernard Lee, Arthur Wontner. A creepy old house is the setting in this British chiller about a hunt for hidden treasure. M121

THE STRANGE COUNTESSES (1961) Joachim Fuchsbauer, Brigitte Grotium. A girl is almost murdered, but no explainable motive can be found until a 20 year old murder is uncovered. EW01

DOOR WITH THE SEVEN LOCKS (1962) Klaus Kinski, Heinz Drach, Ady Berber. A remake of **CHAMBER OF HORRORS** (1940).

A feature murder, a torture chamber, and a treasure vault. EW02

SECRET OF THE BLACK TRUNK (1962) Joachim Fuchsbauer, Santa Berger, Peter Carsten. The chilling tale of a series of grisly murders at a famed English hotel. Filmed in Great Britain. EW03

THE BLACK ABBOT (1963) Joachim Fuchsbauer, Grit Boesch. A black-hooded figure is seen disappearing into a ruined Abbey tower. The mystery leads to a mysterious castle filled with terror. EW04

THE SQUEAKER (1965) Heinz Drache, Eddie Rolland. The nameless shadow of "the speaker" follows the lives of three horrified people who are to be his next victims. EW05

SPY THRILLERS

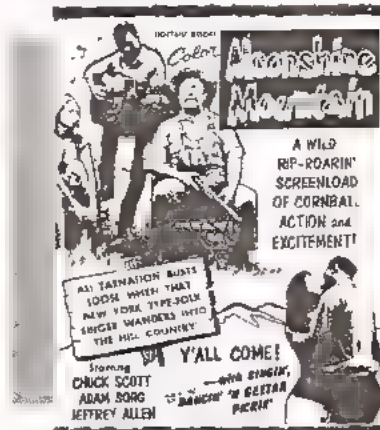
SAMURAI (1945) Paul Fung, Luke Chan. A hilarious spy exploitation film about a Japanese orphan, raised in America, who turns traitor and helps plot the invasion of California. SP01

YOUR TURN DARLING (1963) Eddie Constantine. In this French espionage thriller Eddie once again plays the role that made him a star. Lemmy Caution. Lots of two-listed action. SP02

UCENSE TO KILL (1964) Eddie Constantine, Daphne Doyle. Agent Nick Carter is called in when enemy agents attempt to steal a new secret weapon. SP03

IT MEANS THAT TO ME (1963) Eddie Constantine, Jean-Louis Richard, Rosita. Eddie (complete with trench coat) plays a down on his luck reporter who's set up on espionage charges by the government, then hired to transport top secret micro-film. SP04

THERE GOES BARDER (1964) Eddie Constantine, May Bial. Eddie plays a sleazy con-man who's hired by a shady ship owner to be a security agent. SP05



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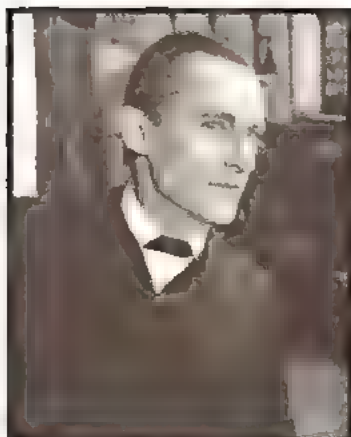


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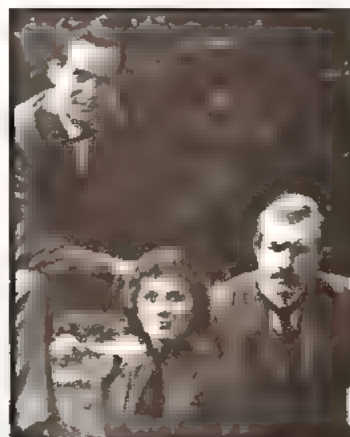
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Frankly Scarlet



The Scarlet Street Post Office received a letter just the other day from one of our fast-growing legion of subscribers. Besides reporting an address change, the subscriber in question had a question: to wit, what direction does our murderous magazine plan to take in the future? Well, when you're traveling down a fairly new road, it's always wise to have a set of directions, so let's crack open our map and...

Put on those gumshoes! *Scarlet Street* will, of course, continue to feature the exploits of Sherlock Holmes, but, in addition to the Master Sleuth, we'll be opening our doors to such equally thrilling detectives as Philip Marlowe, Ellery Queen, Nero Wolfe, Sam Spade, Jake

Gittes, Charlie Chan, Hildegard Withers, Inspector Morse, Adam Dalgliesh, Dave Brandstetter, Lew Archer, and Nick and Nora Charles. Agatha Christie's Hercule Poirot and Jane Marple drop by this very issue, as does Perry Mason with news of his latest judicial triumph. (Doesn't the man ever lose?)

Horror films both past and present will continue to play the local Bijou. Scheduled for unspooling are *CIRCUS OF HORRORS*, *BLUEBEARD*, *THE HOUSE THAT SCREAMED*, *THE MAD MAGICIAN*, *BLACK SABBATH*, *THE NIGHT STALKER*, *VAMPIRE CIRCUS*, *TARANTULA*, *ATTACK OF THE 50 FT. WOMAN*, and many, many more!

You'll also meet the stars of some of the finest mystery and horror films from the 40s to today. In alphabetical order: John Agar, Jeremy Brett, Barbara Hale, Edward Hardwicke, Jack Larson, Patrick Macnee, John Moulder-Brown, Noel Neill, and Yvette Vickers. That's only a sampling of the interviews coming your way; if you're reading this, then you know that these pages contain part one of our exclusive two-part talk with Mr. Christopher Lee!

What more can I tell you? Much more, actually. *Scarlet Street* will sometimes be taking a side street to adventure: for example, this issue's interview with Wolf Larson, TV's new Tarzan. Why will we be doing this, you ask? Precedent, I answer. After all, no less a publication than *Ellery Queen's Mystery Magazine* once

printed an Edgar Rice Burroughs Tarzan tale under the title "Jungle Detective". No less an ape man than Johnny Weissmuller once solved *TARZAN'S DESERT MYSTERY*. And no less an author than Philip José Farmer once posited a meeting between Tarzan and Sherlock Holmes in *The Adventure of the Peerless Peer*. *Scarlet Street* is dedicated to presenting the immortals of genre fiction. Not only will you see more of Lord Greystoke (and his lady, Jane, in her code-breaking nude swim of 1934), but before another year rolls by, the insidious Dr. Fu Manchu will be paying a house call.

Scarlet Street's direction, I feel, is a true and exciting one. We'll strive to bring you the best in horror and mystery—plus a dash of sci-fi and fantasy—for as long as you, our readers, enjoy and support us.

Richard
Valley

P.S. Don't miss our First Anniversary Issue; it's next on *Scarlet Street*.



Gutman: By gad, sir, it's the stuff dreams are made of...

Brigid: He's lying, Sam!

Spade: I know he is, angel. The stuff dreams are made of isn't the black bird; it's *Scarlet Street*, *The Magazine of Mystery and Horror*. It's got Sherlock Holmes and Philip Marlowe and Nick Charles and that society dame wife of his. Lots of other stuff, too. It's good, angel; it's really good.

Gutman: By gad, sir, you are a character!

Cairo: You imbecile! You bloated idiot! You...you stupid fathead!

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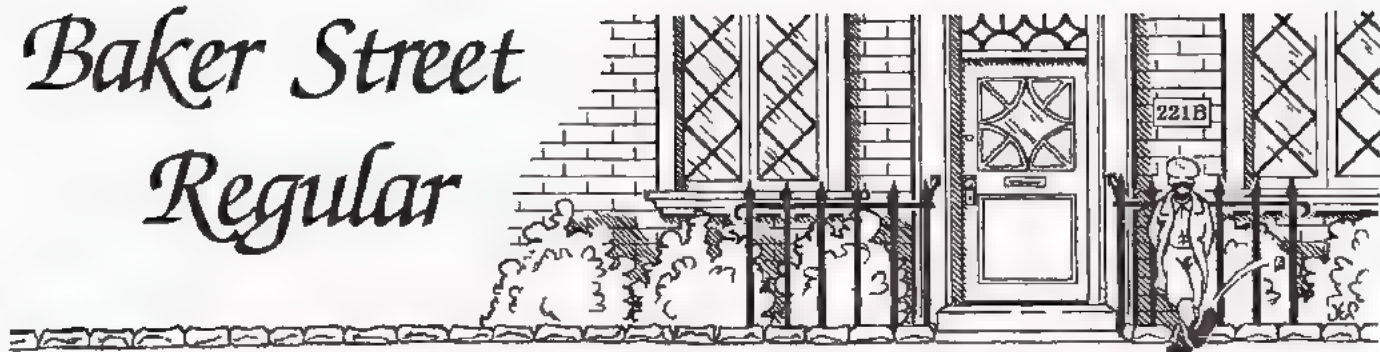
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Baker Street Regular



This issue, **Baker Street Regular** breaks with its usual format to bring you an exclusive interview with writer **Jeremy Paul**. Mr. Paul has contributed numerous episodes to the Granada TV **Sherlock Holmes** series (including **THE PROBLEM OF THOR BRIDGE**) and is the author of the highly successful play **THE SECRET OF SHERLOCK HOLMES**. Speaking with us from his home in England, Mr. Paul had exciting news for fans of Sir Arthur Conan Doyle's Master Detective.

Interview by Richard Valley

Scarlet Street: I thought we would start at the beginning.

Jeremy Paul: Well, I wrote my first play when I was at Oxford. Infuriated my teachers because they said my English was lousy. I was rather lucky with my start in television, and in terms of America, the main show that I was involved with would be **UPSTAIRS, DOWNSTAIRS**.

SS: *UPSTAIRS, DOWNSTAIRS* being an episodic history of England through the eyes of an upper-class family and its servants. Was the progression of the show mapped out in advance?

JP: No, I think we did it very much as we went along. We never knew, for instance, when it would stop. We'd find we were in 1914 and we'd have to tackle the war. Then we tackled the post-war period and finally, about 1930, we called enough because the characters were about 120 years old by then. Although they didn't necessarily reflect that on the screen!

SS: From *UPSTAIRS, DOWNSTAIRS*, you moved on to...

JP: Well, the ones you would know would be **THE DUCHESS OF DUKE STREET**, with Gemma Jones; **DANGER UXB**, which was about bomb disposals in the second world war, and **THE EDWARDIANS**, in which, funny enough, I did a life of Conan Doyle.

SS: Oh, really?

JP: Yes, long before I adapted the **Sherlock** stories.

SS: Were you familiar with the stories before then?

JP: Just in the way people tend to come across them in some point in their life. It wasn't until I was asked to adapt them that I found that they had an enormous fascination. The relationship between **Holmes** and **Watson**, which is often found at the beginnings of the stories before the case gets underway, was the inspiration for my play, **THE SECRET OF SHERLOCK HOLMES**. Often, in television you have to race on with the plot and we would cut some of this marvelous material. I tended to find the materials of the stage play in the beginnings and endings of the stories.

SS: Before the case proper begins?

JP: That's right.

SS: A number of the cases, by themselves, aren't especially interesting. The continuing popularity of the characters is really in the subtext...

JP: I think you're right; I think that's what we discovered. The extraordinary thing was that **Holmes** is a modern hero. He embraces all kinds of values that we relate to today. It's very hard to write a heroic figure in the late 20th century, and Conan Doyle did it for us 100 years ago. I think he stands up today as well as he ever did.

SS: How did you become involved in the Granada series?

JP: I was simply invited by the producer.

SS: Were there a number of writers signed at the same time?

JP: Yes, that's the way it was done. I had, I suppose, a reputation for doing period work through **UPSTAIRS, DOWNSTAIRS**, and I suppose I was a fairly obvious choice to tackle **Sherlock**.

SS: Were there guidelines so that the writers didn't present, say, a half-dozen different versions of **Holmes** and **Watson**?

JP: There was one firm guideline, which was that we should be as faithful as possible to the original stories. Not so much in terms of structure, because often you have to rearrange and reorganize and develop, but in terms of the character and the relationship of **Holmes** and **Watson**. We tried to replant what Conan Doyle always intended **Watson** to be, which was not a buffoon, but a man who was intelligent, brave, a soldier, and in many ways a match for **Holmes** on a kind of pragmatic daily level. After that I think we were more or less left to get on with it. Conan Doyle is a marvelous writer of dialogue; you can transpose a lot.

SS: *Jeremy Brett's* been quoted as saying that without **Watson**, **Holmes** would have died long ago.

JP: Yes, and I think that's in the play as well. I think that's true. **Holmes** needed somebody to anchor him in reality, and look after the really problematic area, which is his inherent loneliness, because if you're a genius it can be very lonely on a human relationship level. And **Watson** is also a doctor, and I think **Holmes** needed to be looked after.

SS: *Holmes* couldn't have found a more perfect companion.

JP: No!

NEXT PAGE: On stage in **THE SECRET OF SHERLOCK HOLMES**, *Jeremy Brett* and *Edward Hardwicke* could just as easily be playing **Professor Henry Higgins** and **Colonel Pickering** in **MY FAIR LADY**. (That's the American improvement upon *George Bernard Shaw's PYGMALION*.)





Jeremy Paul

SS: Was there any difference between writing Watson for David Burke and writing Watson for Edward Hardwicke?

JP: Yes, I think there was. I don't think I was conscious of it at the time, because I was trying to anchor the Watson that one finds in the books. But as one started to watch the performances there was, I think, a more mischievous, almost ironic stance that David took to it all. Edward, on the other hand, brought a kind of wonderfully solid common sense to it. I think David is a slight dancer, you know; he wanted to sort of dance with Holmes, if that makes any sense to you. Whereas Edward saw himself as the man whom Holmes danced 'round, the solid center, the one fixed point in a changing world. Edward emphasized that side of it more. I think that went instinctively into the writing, but basically one was still trying to write the Watson of the stories.

SS: Jeremy Brett recorded, for his own use, extensive tapes of background material for the character of Holmes. Later, you used those tapes while writing *THE SECRET OF SHERLOCK HOLMES*.

JP: That was fascinating, because in a sense that made him the modern Holmes. He found the character in his own life and his own attitudes, really; all kind of things came out of that. We imagined the Holmes childhood. We talked a lot about family life, the older brother, what kind of neglect Holmes might have had as a child. I found that extraordinary, actually; we had great fun with that.

SS: Do you find yourself writing to the actors' particular gifts?

JP: Yes. As I got familiar with the performances, I instinctively moved toward the things one enjoyed and sometimes tried to pull back on little areas that may have been overused. Holmes is an extraordinary character; he's an actor manqué. You have

to judge that theatricality very carefully, and I think at times Jeremy veered into theatricality and then pulled away. Sometimes one might have been acting as a barometer on that and tried to pull him back.

SS: Your first Holmes script was *THE SPECKLED BAND*, is that right?

JP: Yes.

SS: That's probably the most famous short story in the Canon. Did you find that a help or a hindrance?

JP: I found that rather unnering to start with, because I thought, "Oh, God, this is the one everybody has a mind's eye on." I found that rather daunting to start with. I think, in a way, it's easier to adapt the more obscure ones; you don't have comparisons levelled at you. But, actually, *THE SPECKLED BAND* was a relatively easy one because it lent itself perfectly to a television structure.

SS: Did it concern you at all that the events are unbelievable in that snakes don't climb ropes or drink milk? The snake that Holmes mentions doesn't even exist. Was there any temptation to make changes?

JP: No, I never gave it a thought. Took it on trust. My first instinct when I read it was that the snake existed, that this snake climbed ropes; I don't know much about snakes anyway! I entered a conspiracy with Conan Doyle to fool all of the people all of the time. I think, in plot terms, often you have to rescue Doyle from what one might call quick writing; you say, "Oh, there's a huge hole in the plot here. I've got to sort

of re-invent, to get him out of trouble here". But in terms of things like the snake, I think no; I think you buy the snake.

SS: Any examples of rescuing Conan Doyle in your other adaptations?

JP: I'm thinking of the fresher one in my mind; I don't know if you've seen *THOR BRIDGE* yet?

SS: Not yet.

JP: Well, I'll just give you what *THOR BRIDGE*'s problem was. The man who might be the villain arrives at Baker Street. Grace, the heroine, is visited once in prison; Holmes goes to the bridge and solves the mystery; and that's all it is. There's no development beyond that. There are things alluded to but not developed in the story. So one has to go back to the beginning and make it a slower journey. *MUSGRAVE* had the same problem. It's a story about Holmes' early life, so one has to transpose that.

SS: Because Watson's not in the story proper, it must have been necessary to make more changes than in the other stories.

JP: That's right. There was a lot of reorganization in that; *WISTERIA LODGE* also carried a lot of invention, and certainly *MILVERTON*, which I've developed into a two-hour film.

SS: With *WISTERIA LODGE* you made one of the longer stories fit a one-hour format.

JP: *WISTERIA LODGE* was extremely difficult. It took me longer to write *WISTERIA LODGE* than it took me to write the stage play.



Daniel Massey starred as J. Neil Gibson in *THE PROBLEM OF THOR BRIDGE*, one of the *CASE-BOOK* episodes that were designed to bring Sherlock Holmes into the Edwardian Age.

SS: What do you do with something like *MILVERTON*, which runs only 12 pages and is going to be twice the length of a standard episode?

JP: Well, the lovely thing about *MILVERTON* is that it has one tremendously strong central idea, which is blackmail: Victorian blackmail. It allows you to investigate quite thoroughly what blackmail meant in Victorian society, the taboo subjects, such as a lady's honor and the love that dare not speak its name, the Oscar Wilde thing...

SS: Which figures in your script?

JP: Yes, and there are little clues. You extract a tiny sentence that's in the story—there's a reference to breaking off the engagement of Col. Dorking to the honorable Miss Miles—and you say, "Right, that's part of the story; what was that about? Who was being blackmailed?" And you invent out of literally a half sentence. There's another sentence about a note that a footman sold that brought about the ruin of a noble family.

SS: This was around the time of the notorious Cleveland Street scandal.

JP: Well, I went straight into all that. Investigated what all that was about, and used aspects of that. I unearthed extraordinary riches. There was Sebastian Augustus Malcolm Edward McNeill. He was an art dealer who was supposed to be the great blackmailer at the time, and also the great friend of artists. Clearly Conan Doyle knew about this living contemporary of his, and so by reading a biography about McNeill, one discovered how a Victorian blackmailer functioned.

SS: So, really, you had a lot of material.

JP: Actually, I had no great trouble putting *MILVERTON* into two hours. I can say that as I've only recently done it, whereas my memory blurs up on other ones.

SS: In the original work, *Inspector Lestrade* figures at the end of the story. Is he in your adaptation?

JP: He's in it and he comes in early.

SS: Is Colin Jeavons still playing *Lestrade*?

JP: Yes.

SS: We think he's absolutely marvelous in the role.

JP: Yes, he is. You say, "How can I make *Lestrade* work through the story?" There was a way in which I was able to achieve that, so he is running kind of parallel to Holmes. In *MILVERTON* Holmes has to keep away from Scotland Yard, because if Scotland Yard blunders into the world of blackmail, then God knows how many thousands of lives and reputations will be exposed to *Lestrade*.

SS: Have you done anything else to expand the plot?

JP: The other lovely area which we exploited is that almost-four-line exchange in which Holmes says, "I'm engaged to be married, Watson, to Milverton's housemaid. I'm a plumber with a rising business, Escot

THE (TELE)PLAY'S THE THING

For mystery fans who can't get enough of the Granada TV series, Ian Henry Publications has made available three splendid television scripts: *THE NAVAL TREATY*, *THE SPECKLED BAND*, and *THE PROBLEM OF THOR BRIDGE*, each written by Jeremy Paul. The text is nicely, if sometimes a trifle haphazardly, produced, and is augmented with photographs from the episodes and brief, entertaining introductions by the author. (The script for *THOR BRIDGE* is especially well-presented, with seven fine stills).

In addition to the aforementioned teleplays, Ian Henry offers the script of Jeremy Paul's play, *THE SECRET OF SHERLOCK HOLMES*, which starred Jeremy Brett and Edward Hardwicke in their familiar roles of Holmes and Watson. Paul weaves direct quotes from the Canon into a fascinating portrait of the Great Detective and his companion, with the secret of the title having not a little to do with the infamous Professor James Moriarty.

Let's hope Ian Henry Publications sees fit to offer the entire Granada series in script form. Sherlock Holmes completists will surely desire nothing less.

—Richard Valley

by name." It's just tossed away by Conan Doyle, but you have to deal with that. We invent the circumstances of this extraordinary kind of love affair between Holmes and this rather sparky maid, Agatha.

SS: Who doesn't even appear in the story; you just hear about her.

JP: She's a reference. Even when he comes to rob the house, Holmes just says, "Oh, Agatha's locked the dog up." So we have the dog in it, and we have the relationship, and the hated rival. Milverton's house is examined with Escot moving around to mend the plumbing, and flooding the kitchen because he doesn't know anything about plumbing.

SS: In your play, you also make good use of those lines about Holmes and the maid.

JP: Yes, it's used in a completely different way. It gets its counter moment when Watson says, "Well, I'm engaged to be married," and suddenly the bottom falls out because Holmes is playing at relationships with ladies and Watson suddenly comes up with a real one.

SS: Let's go back to the earlier episodes. In *THE NAVAL TREATY* there's a wonderful sequence at the end, which gives Rosalie Williams as Mrs. Hudson one of her finest moments. It's the scene where

she serves the treaty on the tray. What are your views on the character?

JP: Well, I think we've under used her. We've got a very good actress and she gets a pretty raw deal, I think—although in *MILVERTON* I'm trying to develop her and her relationship with Holmes. A lot of our neglect is due to what I was saying earlier, which is that all the lovely incidentals of life in Baker Street sometimes have to be sacrificed for the pace of the story. But in a two-hour time span, you have a little more leisure, and I think I've finally done Mrs. Hudson some good. I think you will see some whole new things between her and Holmes and Watson.

SS: You're the only writer thus far to use the character of Billy the Pageboy. He's mentioned in *THE NAVAL TREATY*, which is very early on in the series...

JP: Yes.

SS: ...then he makes his first appearance in *THE PROBLEM OF THOR BRIDGE*. Since Billy's not mentioned in the short story "The Naval Treaty", is it possible that you had hopes of making the character a regular part of Baker Street?

JP: No. I tell you, this is a very pragmatic problem, which is that the dramatist's instinct would be to have life at Baker Street



Dean Magri appeared fleetingly as Billy the Page in the *THOR BRIDGE* episode of *THE CASE-BOOK OF SHERLOCK HOLMES*.

very much available to us. The real hustle and bustle of what is outside the window of those rooms. It's the sort of feeling you get from the opening credits, where you just know what that outside world is. For reasons of great complication, we haven't really got the street, and the Baker Street boys belong to the street. I wasn't entirely pleased. I think the boy playing Billy was splendid; it has nothing to do with the boy's performance. But the whole wonderful sense of the Irregulars is to have these scurrying urchins as Holmes and Watson come out into the street to get into cabs, and because that is not really part of the logistics of our production, we couldn't have that.

SS: Then it isn't part of *MILVERTON*, either?

JP: No, no. We do have a bit of street activity, which is very important to *MILVERTON*, but it's going to have to be very cunningly shot by the director because he's only got about two angles he can shoot. Granada's got this thing called Granada Tours, which...

SS: Right.

JP: Ah, you know about this. A thing where tourists walk 'round Granada. And it's taken up most of our street.

SS: That's very difficult.

JP: They're making quite a lot of money out of it.

SS: Of the three lost-document stories that Conan Doyle wrote, "The Naval Treaty" is usually placed third after "The Second Stain" and "The Bruce Partington Plans".

JP: Yes.

SS: What are your feelings about it in relation to the other stories?

JP: Well, funnily enough, I like it best. I

think a lot of it has to do with the fact that it brings Watson in in an interesting way; the old school friend and that lovely description in the beginning where Watson used to beat him around the head with a wicket or whatever. (Laughs) And it allows Holmes to stand off in this domestic crisis that Watson's friend has, so that you suddenly find the contemplative areas that the other stories don't contain. I also got myself very excited visually by the sense of that Whitehall night, and the wet pavements and the old caretaker downstairs; I found it very powerful.

SS: Re-watching the episode, it seems to be unclear whether or not Watson is actually living in Baker Street. It's almost as if he's dropped by for a visit.

JP: I'm not sure I remember whether we had quite defined that. It's a very interesting point, that. We certainly know we had to get rid of Mrs. Watson or any of the Mrs. Watsons who turned up from time to time—and there was a huge difficulty in dealing with Watson's practice and the sense of Watson's dropping in on Holmes

or being called in: "Are you busy today? Have you got something to do?" And I think that maybe in *THE NAVAL TREATY* that still hangs in there, doesn't it?

SS: Holmes says, "You come at a crisis," and it seems as if Watson's just dropping by.

JP: I think you may have picked up on something there. (Laughs) But we certainly got it very clear later on that Watson wasn't married and wasn't living away. It's really much, much better if he is there.

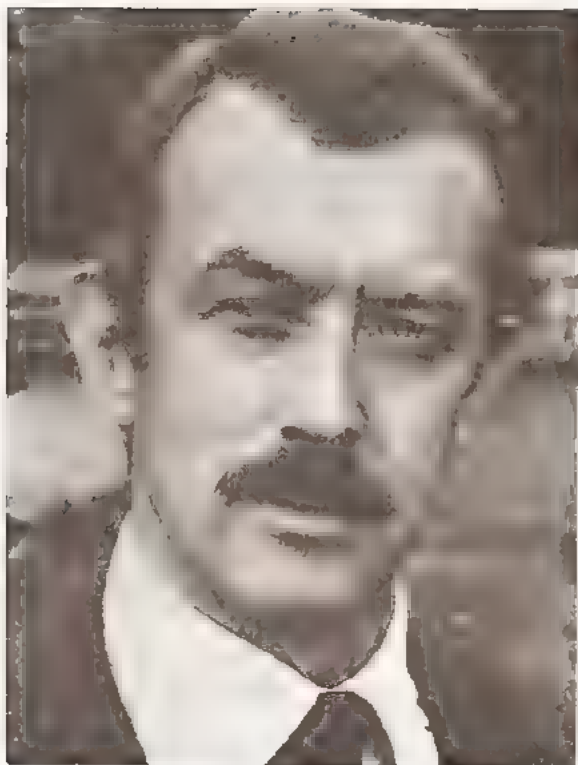
SS: In *THE MUSGRAVE RITUAL*, you chose to reflect on Holmes' cocaine addiction. Was that something that you particularly wanted to address?

JP: I think that was collusion with Jeremy; I think he said to me, "I have to deal with this" and it was in preparation for him getting rid of it altogether. In other words, we had to demonstrate it in order to get rid of it. He chose a scene that I'd written pretty well straight—the scene on the way to Musgrave's—to turn slightly drug-crazed.

Continued on page 72



The Watson-less *MUSGRAVE RITUAL* presented special difficulties in adaptation. Pictured: Michael Culver as Reginald Musgrave (LEFT) and Jeremy Brett as Sherlock Holmes (RIGHT).



On February 5, 1980, Gene Shalit introduced the viewing public to MYSTERY!, which premiered with *SHE FELL AMONG THIEVES* starring Eileen Atkins. Since then, WGBH

MYSTERY!

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has delighted us with outstanding presentations of murder and mayhem; it would seem their supply of quality productions is endless. This fall, closing out their eleventh year, MYSTERY! proudly presents us with *DEVICES AND DESIRES*, a serial of six weekly episodes, *CAMPION* (Series II) with three weekly episodes, and of course, the long-awaited *THE CASE-BOOK OF SHERLOCK HOLMES* from Granada.

DEVICES AND DESIRES is one not to miss. Commander Adam Dalgliesh (Roy Marsden) inherits a converted windmill on the East English coast. Thinking to get away from it all he eagerly sets out for a well-earned rest, but murder will follow.

A psychopathic killer is on the loose, littering the peaceful area with the mutilated bodies of young girls. Dalgliesh is drawn into the investigation, albeit reluctantly, and finds himself in the middle of drama and controversy centering on the local nuclear power plant.

When the last body is found, the killer's identity becomes obvious. The truth may well end Dalgliesh's chance for happiness. It may even end his life.

This is the sixth dramatization by Anglia Television of P.D. James' popular mysteries, and *Devices and Desires* is the current "Queen of Crime's" latest international best-seller. *DEVICES AND DESIRES* also stars Susannah York, Gemma Jones, James Faulkner, and Tony Haygarth.

—Jessie Lilley

Small Screen Line-Up

MISS MARPLE will be showing up soon on PBS stations. Joan Hickson reprises the title role in four episodes: *THE MURDER AT THE VICARAGE*, *SLEEPING MURDER*, *NEMESIS*, and *AT BERTRAM'S HOTEL*.

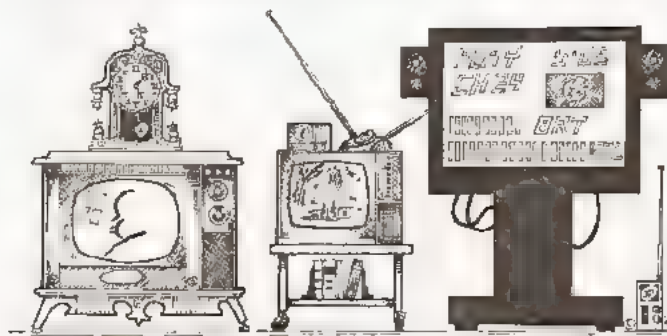
A&E will air *THE SHERLOCK HOLMES MYSTERIES*, featuring classic episodes from the Granada series starring Jeremy Brett.

This fall CBS debuts a new series called *PALACE GUARD* on Friday nights at 10pm (ET/PT). D.W. Moffet stars as a former master hotel thief who is hired by millionaire Tony LoBianco to be the security chief for his international chain of resorts. Stephen J. Cannell is executive producer.

CBS also has *P.S.I. LUV U*. Connie Sellecca and Greg Evigan star as a con artist turned-informer and former New York cop who, forced to pose as husband and wife in the Witness Protection Program, now work at Palma Security Investigations, where Sellecca is a receptionist and Evigan is a security guard. Glen A. Larson is executive producer.

Nelvana, a Toronto-based animation studio, has branched out into live action with several projects that should interest Scarlet Viewers. First up, *THE HARDY BOYS* and *NANCY DREW* are returning to TV; *NANCY DREW* is being produced in association with the Lifetime cable network. Also on Nelvana's live-action agenda is a new version of *BARBARELLA*, as well as a Fearless Fosdick series based on the *Dick Tracy* spoof from Al Capp's *Li'l Abner* comic strip, and *SAN FANTOMAS*, adapted from the classic French detective series. Keep in mind that all these projects are in development, which means not only that no cast has been signed, but also that, at present, there is no guarantee that they will ever come to the small screen.

Scarlet Viewers should also keep an eye out for *REASONABLE DOUBTS*, starring Mark Harmon as a cop and Marlee



Matlin as an assistant D.A. in Chicago. Matlin, who won an Oscar for her work in *CHILDREN OF A LESSER GOD*, is hearing-impaired and will play her character as such in the show (Friday, 10pm, NBC).

Another reality-based show, in the tradition of *COPS* and *AMERICA'S MOST WANTED*, is *F.B.I.: THE UNTOLD STORIES*. Hosted by Pernell Roberts, this series dramatizes actual F.B.I. cases from the 1970s to the present (Thursday, 9pm, ABC).


GABRIEL'S FIRE returns this season as *PROS AND CONS*. James Earl Jones reprises his role as ex-con Gabriel Bird, with Richard Crenna joining him as his new sidekick, a retired cop named Mitch O'Hannon (Thursday, 8pm, ABC).

Last, but certainly not least, there's *EERIE INDIANA*, about a young New Jersey boy, Omri Katz, who moves with his family to the title town. He soon discovers that it's aptly named, for many weird things occur that only he can see. Described as *TWIN PEAKS* meets *THE WONDER YEARS*, this is from film director Joe Dante (1981's *THE HOWLING*; 1984's *GREMLINS*, 1990's *GREMLINS II*). It's on Sunday, 7:30pm, NBC.

—Sean Farrell

MAN WORKING IN TREE

It's a jungle out there, and Wolf Larson is the latest actor to lord it over the apes. *Scarlet Street* branches out to meet the vine-swinging star of the exciting new syndicated series, **TARZAN**.



interview by
Drew Sullivan

Wolf Larson: This is Wolf Larson.

Scarlet Street: Hi, nice to get you.

WL: Nice to be got. (Laughs)

SS: I guess the best thing to start out with is your acting background, previous to **TARZAN**.

WL: One of the first things I did was **DYNASTY**. I played Joan Collins' male secretary. So that was my big intro into the Hollywood scene and from there I did some guest spots on **SIMON AND SIMON** and **SANTA BARBARA**.

SS: Tell us about being cast as **TARZAN**. How did you get the role?

WL: Well, it's like anything else. You get a call from your agent and they tell you to go out and have an interview. You read your sides and hope that something comes out of it, but usually you walk out of the office and go on to your next interview. Then I did get a call back, and more interviews, then rehearsals with the director, and finally we went and met with Aaron Spelling. Shortly after that I was cast along with the girl who plays Jane, Lydie Denier.

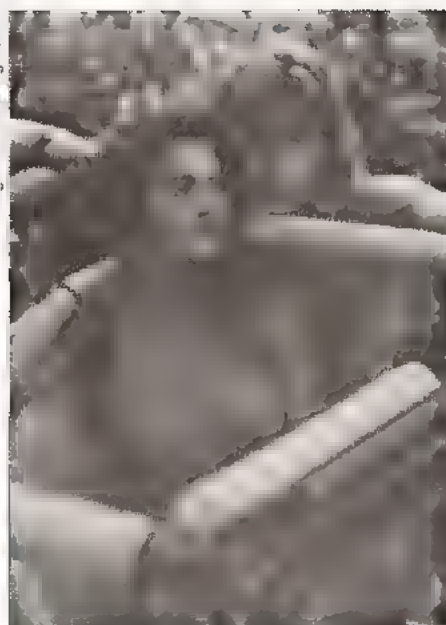
SS: It must be a little different being cast as Tarzan, because the part makes so many physical demands on the actor.

WL: Right. You're absolutely right. Not that I'm anything special, but you can't be five-two and 200 pounds and play Tarzan. (Laughs) So they had to look for certain physical requirements. I was fortunate; I've always played sports and was in reasonably good shape, and I was also lucky in that I'd been playing volleyball all summer long, so I was in pretty decent shape.

They whipped me into even better shape after I got the part, which was courtesy of the trainer they brought in, Spice Williams. She had me working out six days a week, two and a half to three hours a day.

SS: Do you perform any of the stunts on the show, or is that a "no-no" because of your star status?

WL: At first, they didn't want me walking through the jungle, but a week went by and I said, "Look, I'm capable of doing these things, and I want to do them to add realism to the show," so I did quite a few of them. I had a stunt double who would do



Him Tarzan, she Jane. She in this case is French actress Lydie Denier; he's German-born Wolf Larson, the screen's 19th ape man.

some of the ones where they said, "No way". (Laughs) But after awhile, I guess they felt comfortable that I was able to do a lot of them, so I did a lot of vine swings, a lot of climbing up into trees, some fire sequences, a couple of explosions, all the fight sequences. The wear and tear didn't really get to me until the final week when I was going "Oh, my God!" (Laughs) They picked up the action in the last few episodes, so I was doing a lot of action stuff and it definitely wears you down. I had to save Cheetah a couple of times from a fire; I had to save Jane from fire. I had to fight crocodiles, snakes, and lions. But some episodes are more relationship episodes between myself and Jane.

SS: You mentioned Cheetah. Past Tarzans have had trouble with their animal co-stars. In fact, there was one Tarzan who was bitten by a chimp. How is your working relationship with Cheetah?

WL: Well, he's the greatest little guy that you could possibly ever ask for. He was just a pleasure to work with. I love animals as it is, so for me to have this opportunity to work with such a wide variety of animals was a big, big thrill for me. And Cheetah and I got along probably as well as a chimp and a human can get along. He looked at me like I was a big monkey. (Laughs) We didn't have any incidents, and that's a credit to the animal trainers, because we were dealing with a lot of animals, such as the elephant and the lion and the cougar. In one case, I had to come crashing through the jungle and run up to Numa, the lion, and you don't know what a lion's going to do when you come crash-

ing through the jungle. (Laughs) I remember that he looked up and he was a little startled, and I was, myself, a little startled, but no one got hurt, so that was great. I've brought Cheetah on a couple of promotions, and he's just great. He steals the show; his agent's already asked for top billing!

SS: Some Tarzans have complained that it isn't the most comfortable thing in the world to ride an elephant when you're not wearing too terribly much.

WL: You know, we had to do a couple of scenes with a baby elephant, and then we had the full-grown elephant throughout the rest of the show, but the climate that we were in was extremely humid and the elephant's skin actually softened up with the humidity. So it wasn't that unpleasant an experience, really. It's not as comfortable as sitting on a horse, and sometimes I had to spend a half hour or an hour up on the elephant, so that can get uncomfortable. Cheetah didn't like the elephant at all. The elephant hates small, little animals around its feet and I think Cheetah doesn't like big animals that can step on him.

SS: Is this a behind-the-scenes feud that we'll be reading about?

WL: I don't think they're going to be bad-mouthing each other on interviews.

SS: TARZAN is filmed in Mexico, right?

WL: It's filmed in the Yucatán peninsula, about 90 miles north of the Guatemalan border. It's smack-dab in the middle of a rain forest down there.

SS: But the setting is Africa?

WL: Well, they don't mention where it is. TARZAN could happen in any jungle anywhere in the world. Everyone assumes that it's Africa because that's where the books placed it, but with respect to our show, we never mention that.

SS: In addition to the traditional Tarzan outfit, the loincloth, you wear boots.

WL: That was something that I questioned at the beginning. I said, "Well, I want to go barefoot," because that's the way I pictured it. And they said, "Well, I think when you get down there, you'll change your mind." And when I did get down there, I did change my mind. It would have been virtually impossible to do the running and action sequences with bare feet. The snakes, ants, and scorpions made it prohibitive; I mean, it was difficult enough for people in shoes, let alone bare feet.

SS: Tell us about your co-star, Lydie Denier, who plays Jane.

WL: Lydie Denier is a French actress. What's funny is that her first acting class was my first acting class, so we knew each other and then all of a sudden, we're in the same series. I think she's a wonderful actress and an exceptionally beautiful girl, so that made it all that much easier, too.

SS: Is it specified, in the series, where Jane is from?

WL: In the books she's an American girl who travels to Africa with her professor

father. In this show, she's a French girl working for a research organization.

SS: Speaking of the original books, in those Tarzan is an English lord. Is that background used in the series?

WL: Well, they touch on a few issues, and if the show continues they're going to explore his background even further. In a couple of shows they've used flashbacks to show how he got there. They've updated that. In the books he was shipwrecked with his parents on the coast of Africa. Here, through a plane crash, he was delivered to the jungle. His parents died in the crash, and he was subsequently raised by apes. They haven't gone into too much explanation on the backgrounds of his parents; I think that's something that's coming up.

SS: Now, about your dialogue. Do you speak in full sentences?

WL: That's another thing that there was a lot of discussion about, because in the books he's very eloquent; he speaks two languages. Then Johnny Weissmuller came along and spoke in pidgin English: "Mc Tarzan, you Jane." Edgar Rice Burroughs wasn't particularly happy with the way Weissmuller spoke. And, when we started our show, that issue came up. So, they decided that he would speak grammatically, but never more than one or two sentences at a time. He's very succinct and to the point; he's not someone who is going to sit down over a cup of coffee and discuss the weather. (Laughs)

SS: Weissmuller also contributed the original Tarzan yell. Do you yell?

WL: Yeah, I yell. And they dress it up a little bit in the studio, so it comes out pretty darn good!



According to Wolf (Tarzan) Larson, Cheetah steals the show.

Filmed in Mexico, TARZAN takes place in an unspecified jungle full of lions, elephants, and chimps. As for Tarzan's footwear, Larson explains that the jungle also includes scorpions and ants.

SS: The original stories had a strong element of fantasy. Is that touched on at all in the series?

WL: We have a couple of episodes. We have one called THE LOST CITY which deals with that. It's something that I'm pushing for next season; I'm a fan of science fiction and fantasy. A lot of our shows deal with environmental issues. There's a subtle message in each show, for instance, on polluting the environment, toxic waste, killing of endangered species, deforestation of the rain forest...

SS: Does the series begin with Tarzan and Jane meeting?

WL: They've already met. There will be episodes that explain how they met. In fact, they're still more or less exploring the relationship and I think they're totally infatuated with each other. There's no physical relationship; it's at the emotional point right now.

SS: In the books, there's another woman: La, High Priestess of the lost city of Opar.

WL: That was one of my favorite books; it's funny that you mention that. It was interesting because the city of Opar was supposedly a lost outpost of Atlantis. I'm pushing for that and hopefully they'll do it next season, something along those lines.

SS: Obviously you know a lot about Tarzan's background.

WL: I was in love with the old Tarzan movies. A lot of people don't know that Edgar Rice Burroughs wrote a whole series of science fiction books in addition to the Tarzan books. He has 20 or so other books, in addition to the 24 or 25 Tarzan books, that deal with outer space and things like that.

SS: Several of the Tarzan books by Burroughs had a recurring villain. Are there any in your series?

WL: We generally have a series of villains. Occasionally they come back a few episodes later, because I obviously wasn't harsh enough with them, and they decided to come back for more.

SS: Didn't get enough!

WL: Didn't get enough!

SS: Well, good luck with the series. We'll certainly be watching.

WL: Great!



Lionel Lincoln Burroughs, Inc.

BAT BEAT

BATMAN ARCHIVES: VOLUME 2
DC Comics Inc., 1991.
287 pages—\$39.95

Volume Two of the *Batman Archives* is, if anything, even better than the initial volume in what will hopefully be a complete series. How could it not be better, when it includes the first appearances of Two-Face and the Penguin? Thanks to the 60s TV incarnation of the Caped Crusader, most people know who the Penguin is: he's Burgess Meredith. But Two-Face, displaying a more frightening visage than his avuncular comrade in arms, never made it to television, although he's one of Batman's greatest foes.

There are several Two-Face and Penguin tales in this volume, as well as a few welcome encounters with the Joker. Best of all, the *Batman Archives* give us a chance to see Robin the Boy Wonder long before DC Comics lost its way with the character. Young and brash, Dick Grayson was the bright counterpoint to Bruce Wayne's grim determination. The DC powers-that-be made their first mistake when, in the mid-60s, they upped Dick's age and sent him off to college. Attempts to introduce a second Boy Wonder (Jason Todd) failed miserably when a floundering DC gave the young upstart no less than two origin stories and compounded the error by making the second origin less appealing than the first. Recently Robin number three, Tim Drake, turned up on the scene; thanks to a new, over-complicated costume, Tim has already lost much of his charm.

Batman Archives: Volume Two reprints stories from *Detective Comics*

#51 through #70. An entertaining foreword by *Dick Tracy* writer Max Allan Collins is included in the price of admission. In addition to writing about the Batman strip, Collins comes to the defense of the much-maligned TV show, and drops a hint that he's less than thrilled with the Tim Burton megamovie. Since *BATMAN RETURNS* is currently in production, and rumors have it that Burton offered the role of Robin to Winona Ryder, who turned it down, and 19-year-old black actor Marlon Wayans, who accepted, I'm inclined to agree with Collins. If you want Burton's Caped Crusaders, gear up for *BATMAN RETURNS*; if you want Batman and Robin as they were meant to be, buy the *Batman Archives*.

—Drew Sullivan



© DC Comics



SUPERBOY

Speaks up (up, and AWAY!)

Gerard Christopher has played Clark Kent and his high-flying alter ego, Kal-el, for two of SUPERBOY's last three seasons. Amid rumors that season four will be the Boy of Steel's final fling, *Scarlet Street* caught up with Mr. Christopher for this in-flight interview...

by
**Michael
Brunas**

Scarlet Street: How did you get cast as Superboy?

Gerard Christopher: They had an actor who was originally playing the part [John Haynes Newton—Ed.] and they didn't like him. They fired him and did a national scout for a replacement. My name came up and they went looking for me. I went through the casting process, which means I read a couple of times, and before you knew it I was reading for the producer and he liked me. I went down to Florida, where I did a screen test and got the job.

SS: Was it difficult to take over the role of Superboy from someone else?

GC: It was and it wasn't. It was in that I had to step into it very quickly and it didn't give me a lot of time to prepare; I had to hit the ground with my feet running. But it wasn't in another sense. The other actor wasn't well liked, so it made it good for me because people wanted the change.

SS: Aside from acting ability, did the producers take into consideration your ability to perform in the numerous special-effects scenes?

GC: You know, that's a very good question. They didn't. I guess they assumed that it was something I would pick up, and it was something I did pick up. Even the flying, for instance, is something that requires a lot of agility and good balance. We've had stunt people try to fly, and other actors, and they don't do a very good job. I was just very fortunate that I found it very easy to do. It was something that I really enjoyed.

SS: Have you encountered any mishaps during the flying scenes?

GC: Not especially. A couple of times I've gotten close to things I shouldn't have gotten close to, like power cables and things like

that, but nothing really to talk about. The men who flew me were pretty safe operators.

SS: The actor who played Superman in the 50s, George Reeves, used to have a tough time getting through the breakaway walls without falling. Have you ever encountered any problems like that?

GC: Once or twice, when I went through a wall with heavy styrofoam boulders. A couple of times I tripped, things like that. And, of course, they have to reset it and do it again because that doesn't look too good. (Laughs) But most times, nine times out of ten, I go through them fine.

SS: George Reeves had fake muscles sewn into his costume. We assume that your muscles are your own?

GC: Yes. I didn't have that luxury.

SS: What do you do to keep in shape?

GC: It's really difficult. I kept a gym at my house and I used to work out very late at

Michael Brunas is the co-author of Universal Horrors and has written for Starlog, Filmfax, and Midnight Marquee.



The original Lois Lane and Jimmy Olsen! It's Noel Neill and Jack Larson on the set of SUPERBOY, where they recently appeared as special guest stars.

night. Just to work out a little bit before I go to sleep, to keep the discipline and keep looking good. But that's something you have to do when you have a job like that. When you're wearing Spandex, it's so tight it's very revealing and shows everything that's going on. So if you're going to gain some weight, it's going to show right away.

SS: *Two of the stars of THE ADVENTURES OF SUPERMAN, Noel Neill and Jack Larson, are appearing on SUPERBOY this season. What was it like working with them?*

GC: I had a great time. It was a dream come true because, as a kid, I watched every SUPERMAN show that there ever was on TV and I really enjoyed it. So to work with them was like having a real live piece of the old show and having it on mine. They're two of the nicest people you ever want to work with. They're so nice; they were so full of stories. Jack Larson is a real raconteur. He can tell a story like you wouldn't believe; he's got lots of wonderful stories about the film business. And Noel is just as sweet as can be. She's a pleasure to work with. She's very funny. It was really very exciting for all of us.

SS: *Do you have any favorite episodes of SUPERBOY?*

GC: There's a double-parter that I really like called ROAD TO HELL. There's another one, called BODY SWAP, that I really enjoyed.

SS: *It's one of the most successful shows in syndication, but there's a rumor afoot that it will end this season. Is this true?*

GC: Well, I won't tell you for sure, but my contract is up. That's all I'll tell you.

SS: *That sounds ominous.*

GC: They have not renewed my contract, and my contract is up. They have 100 episodes of the show and that's all they need to syndicate it.

SS: *Does the show's budget have something to do with it?*

GC: Well, it's not a high-budgeted show. It's just an economics thing for Viacom. If they can make money on the show the way it is now, why should they do anything else?

SS: *It's funny that SUPERBOY has been a big hit and, last year, CBS had THE FLASH and it barely lasted the season.*

GC: I know. And THE FLASH had a budget that was about eight times higher than ours, which is kind of interesting, too.

SS: *But it also had trouble finding an audience. Do you think SUPERBOY is better or more likable?*

GC: Well, Superman's a character that so many people can relate to, because he's been on so long and there had been the series with George Reeves, and he's such an incredibly popular character. I grew up with it and many other people did. So it's kind of a natural from that perspective.

SS: *Do you feel that a show in syndication gets more time to find an audience?*

GC: I would say the networks have an advantage because they have more money to spend in advertising, they have more money to spend in production value of the show, they spend more money in actual dollars in producing a show. So they do have one up on syndicated shows from that perspective. A network also has the strength

of having consistency and conformity, where the show will more or less be on the same station in the same time slot throughout the country.

SS: *Do you have any plans to play Superman in the new movie that's in the works?*

GC: No.

SS: *Too bad.*

GC: Nothing's been offered to me. I have other projects that have been offered, so I'm looking towards that.

SS: *What parts do you prefer to play: action, drama, comedy?*

GC: I got a smattering of all of that with SUPERBOY and I really like them all. I want to try to stretch my boundaries a bit in whatever I do. I played such a good guy, I'd really love to play a bad guy. I was told by some of the writers and producers of the show that I was a very good bad guy when I got a chance to be; they told me to move in that direction. I think I might explore the possibility.

SS: *Who are the actors you would like to work with and have you been influenced by any particular actors?*

GC: Boy, that's a good question. Believe it or not I was influenced—not as an actor, but as a person—I remember as a kid watching Sylvester Stallone when he did the ROCKY movie, and that kind of made me want to work out and get myself in good shape. I was pretty young at the time, and that really affected me. As an actor I like the work of Sean Connery; I like the work of Robert DeNiro. You know, the men I can obviously relate to a lot more than women. Oh, God, who else do I run to see? Jeremy Irons is wonderful.

SS: *Are there any directors you're dying to work with?*

GC: Martin Scorsese. He went to my high school and he had a lot of similar experiences in his background. He's Italian and I'm Italian, and we grew up in the Bronx. I'd love to work with him because I feel that we have a similar outlook; maybe he thinks about certain things similarly to the way I do. I think he's a wonderful director.

SS: *Who are the leading ladies you'd like to work with?*

GC: I'd like to work with some of the hot women that are out there. Julia Roberts I find really captivating. Somebody like Meryl Streep I'd really love to work with, she just seems like she's got the nicest quality about her. You caught me off guard, but there are quite a few women that I think are just incredibly beautiful and good actresses. I would like to get a shot at them—at working with them.

SS: *Well, thank you very much.*



A pre-dawn chill hangs over a bleak country cemetery in the Balkans as a search party arrives on the scene. Armed with crucifixes, the small group heads purposefully toward a crypt. Standing in the center of the tomb is a stark concrete box. As the village priest utters a prayer, the group's leader, Meyerman of the European Police Authority, orders the top of the box removed, exposing a casket. Hammer and stake in hand, he nervously awaits the first rays of dawn. At the precise moment, the coffin is opened to reveal—emptiness! Meyerman is stunned: the arch-vampire, Dracula, has eluded him again.

Wherever he is, he must be found!

THE RETURN OF DRACULA

by John Brunas





© 1957 United Artists Corp.

Francis Lederer dramatically demonstrates the dangers of smoking in bed in 1958's *THE RETURN OF DRACULA*.

The first American-made Dracula film of the decade, United Artists' *THE RETURN OF DRACULA* (1958) began on this decidedly ominous note. My initial exposure to the picture was at the age of 10, the dawn of my career as a horror-movie addict. Sharing a double bill with the minor science-fiction entry *THE FLAME BARRIER*, *THE RETURN OF DRACULA* presented a formidable challenge to my younger brother, Michael, and me. Months earlier, we were literally scared out of our wits at the sight of Christopher Lee, nostrils flared, fangs bared and bloodstained, about to pounce on John Van Eyssen in *HORROR OF DRACULA*. The shock was such a blow to our sensitivities that our irate parents had to hurry us home before the movie had hardly begun. The verdict: no more "monster" movies.

The ban lasted through most of the summer, and was lifted only after we had "proven ourselves" by braving the old Universal horror classics then making the rounds on TV's *SHOCK THEATER*. Back in the theatres, we managed to get through *THE HAUNTED STRANGLER*, *THE FLY*, *THE BLOB*, and *FRANKENSTEIN* 1970 without bolting from our seats. But going to the movies to see a new Dracula picture? That was entirely another matter.

The test of our courage came on that warm June afternoon in 1959, when *THE RETURN OF DRACULA* made its neighborhood debut. Determined not to make fools of ourselves again in public, Michael and I steeled our nerves and entered the darkened theatre in fearful anticipation.

Ultimately, *THE RETURN OF DRACULA* came nowhere near the Hammer picture in terms of shock value—which was fine as far as we were concerned. Absent were the high-pitched scares,

color-drenched camerawork, and shrieking score, shrewdly calculated to milk every last ounce of horror portrayed on the screen. That isn't to say, however, that *THE RETURN OF DRACULA* had no effect on two highly impressionable prepubescent boys. On the contrary, it etched some haunting images in my psyche, which lingered for months.

Repeated viewing of *THE RETURN OF DRACULA* over the decades has not diminished its moody effectiveness. Grimly low-key, with occasional morbid overtones, the film emits an eerie aura of apprehension and impending doom. Admittedly, *THE RETURN OF DRACULA* offers little that is unique, trundling out every old vampire cliché imaginable. And, by offering an adolescent as the heroine, the picture's tone comes precariously close to that of the other teenage horror movies of the period. Yet many an aging horror buff, myself included, regards this modest shocker with great affinity.

Competently directed by film-editor-turned director Paul Landres (who demonstrated his cutting-room prowess on a number of fright films produced by Universal at the tail end of the 40s horror cycle), *THE RETURN OF DRACULA* was the third of a quartet of fantasy thrillers made by the production team of Jules V. Levy, Arthur Gardner, and Arnold Laven under the Gramercy Pictures banner. *DRACULA*'s predecessors, *THE MONSTER THAT CHALLENGED THE WORLD* and *THE VAMPIRE*, released in 1957 on an all-horror twin bill, were two excellent examples of the kind of work that could be achieved with limited finances and a wealth of enthusiasm. (*THE FLAME BARRIER*, produced after *DRACULA*, was a letdown in terms of quality.)

Vividly photographed by Val Lewton alumnus Jack Mackenzie and fueled by the ominous, driving rhythms of Gerald Fried's evocative score, *THE RETURN OF DRACULA* boasts the same solid craftsmanship as Gramercy's earlier productions. Veteran performer Francis Lederer's casting in the title role is inspired. The sixth actor in horror-film history to don the Dracula cape, the dark, brooding star of many a Hollywood "B" restores the Continental suavity that Lugosi first brought to the part, but without Bela's patented heavy-handedness. Though he's forced to mouth some pretty lumpy dialogue at times, Lederer shines in a convincing portrayal.

After establishing the proper mood with the suspenseful cemetery sequence, the film takes us to a bustling railway station. Artist Bellac Gordal bids his family a tearful farewell. Seeking the freedom of expression denied him in his homeland, he is emigrating to America. Entering his train compartment, Gordal hardly



© 1958 United Artists Corp.

The local authorities find the ravaged body of vampire hunter Mark Bryant (Charles Tannen), victim of Dracula's young protégée Jennie.

notices a shrouded figure, his face buried in a newspaper, sitting in a corner. Responding to a voiceless command, Bellac turns just as the menacing figure envelopes him.

Days later, Gordal's Californian relatives (Cora Mayberry; her teenaged daughter, Rachel; and young son, Mickey) arrive at the Carleton train station to meet him. Cora has not seen Bellac since he was a child; Rachel, a budding fashion designer, has developed a close bond with her cousin through correspondence. Neither is aware that the tall distinguished-looking gentleman who awaits them is not Bellac, but the fugitive vampire, Dracula.

Hiding in his coffin in a cave near the Mayberry home (one of horror-dom's all-time favorite movie locations, Bronson Canyon, deep in the Hollywood Hills), Dracula moves in with his new "family". It isn't long before they are confounded by his strange living habits: "Bellac" is away all day and makes only fleeting appearances after dark. Rachel is especially disappointed; she had hoped to develop a meaningful relationship with her worldly, sophisticated cousin. In their brief talks together, "Bellac" expresses his great need for solitude and makes it clear that "acceptance" by society isn't high on his priority list.

The vampire pays a nocturnal visit on Rachel's ailing friend Jennie, a blind girl who lives in the neighborhood parish house. Putting her under his spell, he withdraws a small amount of blood from her throat.

The next morning, Rachel is summoned to the parish house by the Reverend; Jennie's health has taken a sudden turn for the worse. Babbling incoherently, the frantic girl warns Rachel of impending doom, and places a crucifix in her friend's hand, insisting that she wear it for protection. Before she can divulge anything further, she drops dead.

On the day of Jennie's funeral, the Mayberrys are visited by Mack Bryant, an investigator secretly working with Meyerman, the vampire-stalker who has tracked the monster to America. Bryant discloses that an unidentified man was thrown from a train in Europe, and that he is questioning those who had traveled in the group with him. "Bellac" suddenly appears and gladly surrenders his papers for Bryant's inspection. Unbeknownst to all, Bryant snaps a picture of the vampire using a miniature camera concealed in a cigarette lighter.

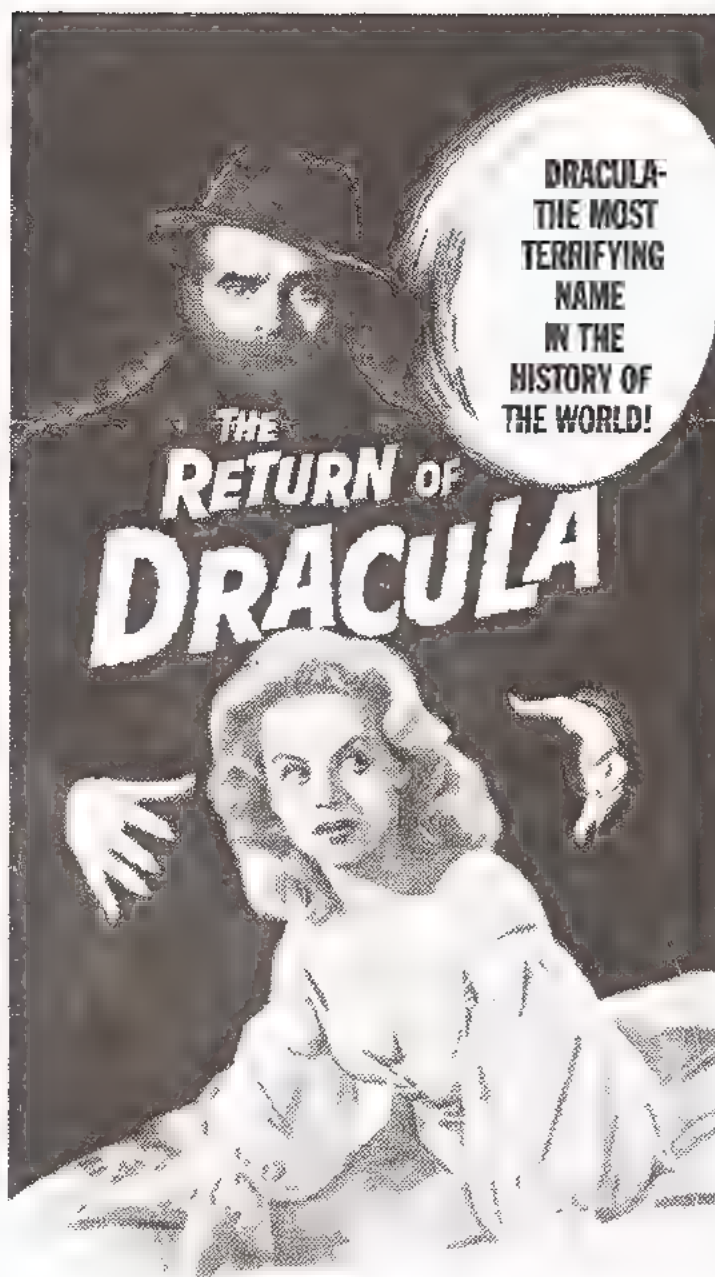
That night, Dracula steals into Jennie's crypt and, using his supernatural powers, resurrects her corpse. As Bryant awaits the arrival of the evening train, Jennie, now endowed with sight, appears from out of the nearby woods, calls the investigator by name, and disappears. Searching in vain for the mysterious girl, Bryant is attacked by a wolf, and horribly mangled.

Carrying on the investigation himself, Meyerman visits the Reverend and presents him with startling proof that "Bellac Gordal" is indeed an imposter: a snapshot, taken by Bryant, of the transparent "Bellac" standing beside Cora. Meyerman states his mission with chilling clarity: he must seek out the resting place of the undead bloodsucker and his victims and drive stakes through their hearts.

Dracula, turning his lustful attentions toward Rachel, pays the young girl a visit as she sleeps, and weaves his spell over her. "There is only one reality, and that is death," he says. "I bring you death—a living death." The next morning, Rachel awakens to find herself sapped of energy; on the floor next to her bed lies Jennie's crucifix.

After the sun sets, Meyerman, the Reverend, and the Sheriff stake out the mausoleum where Jennie's body is interred, waiting for her inevitable return. Meanwhile, at the parish house Halloween party, Rachel, answering the vampire's call, slips away from her boyfriend Tim and heads for the cave where Dracula's coffin is

John Brunas, co-author of Universal Horrors, is a longtime contributor to horror and mystery magazines.



**The Most Horrifying NEW Thrill
In The History Of Motion Pictures!**





One of the great unsung stars of horror films. No, it's not heroine Norma Eberhardt or hero Ray Stricklyn; nor is it vampire Francis Lederer. It's Bronson Canyon, site of countless 50s horror flicks.

hidden. Transfixed by Dracula's power, Rachel removes Jennie's crucifix from her throat. Suddenly, Dracula sinks to his knees in agony at the moment Meyerman drives a wooden stake through Jennie's heart. (Inspired by a gimmick popularized by American International, theatrical prints of the film suddenly switched to color stock for the climactic staking scene.)

Freed from Dracula's spell, Rachel flees in terror. Tim, who has followed his girlfriend into the cave, attempts to lead her to safety, but finds their path blocked by the recovered vampire. Using the crucifix as a shield, the teenager advances on Dracula, backing him into an open excavation pit. Impaled on a shaft of lumber, his life's blood spurting from his chest, the shrieking vampire disintegrates to a mere skeleton.

In a recent interview conducted by Tom Weaver with former Gramercy associates Arthur Gardner, Arnold Laven, Paul Landres, and screenwriter Pat Fielder (published in *Science Fiction Stars and Horror Heroes*, MacFarland & Co., 1991), Laven discussed their fruitful association with United Artists, which began in 1951. "Part of our sales pitch to United Artists was that we could make these films look as though they were more expensive, to look richer, to have a greater market presentation than the competitive sci-fi films, because of our knowhow and our design in writing scripts that would allow us to use our knowhow." Utilizing the best performers and technicians their budgets would allow and taking optimum advantage of colorful locations to cut studio costs were two key ingredients of the team's success.

"[United Artists] put up the money but they really didn't inhibit their filmmakers from doing what they thought was best," commented Miss Fielder, who began her career at Gramercy as a production assistant and graduated to screenwriter, penning all four of their genre movies. Writing the story and screenplay for *THE RETURN OF DRACULA*, Fielder admits to being influenced by Alfred Hitchcock's 1943 suspense classic *SHADOW OF A DOUBT*, scripted by Thornton Wilder. She borrowed Wilder's premise of a small-town middle-class family whose peaceful existence is invaded by a malignant presence. In the Hitchcock film, Teresa Wright plays the sensitive daughter, Charlie, who is devastated upon learning that the man she worships, Uncle Charlie (Joseph Cotten), is a homicidal madman. Young Charlie has always regarded her uncle as a soulmate, an extension of herself; needless to say, the horrifying news compels her to look deep within herself for

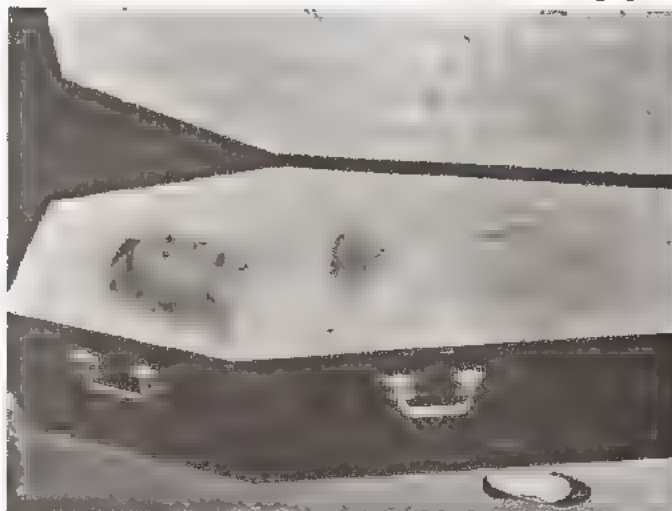
understanding. Fielder's counterpart, Rachel, also fancies herself as a kindred spirit of her distant relative. The revelation that "Bellac" is a monstrous imposter is a shock, to be sure, but it doesn't carry the same personal ramifications.

Pat Fielder also borrowed liberally from earlier vampire pictures, as well as from Bram Stoker's novel. The angle of the friendship between the two girls has become something of a cliché, but is effectively employed here. Dressed in a flowing funeral gown, Virginia Vincent, the film's "Woman in White", is restored to life by Dracula for the express purpose of eliminating his enemies. (The brutal murder of Mack Bryant by Jennie, in the form of a white wolf, is startling to first-time viewers, even though the beast is obviously a dog.) Dracula's immigration to America may have been suggested by Universal's *SON OF DRACULA* (1943), though in that film the vampire found himself surrounded by Gothic-romance characters, as opposed to the "just-plain-folks" he encounters here.

Cameraman Jack Mackenzie, who had collaborated earlier with Paul Landres on *THE VAMPIRE* (1957) with superlative results, digs deep into his bag of fright films for *THE RETURN OF DRACULA*, employing zoom shots, slow motion, and deep-focus photography to eerie advantage. Recalling the classic horror films of Val Lewton, Mackenzie (who shot Lewton's 1945 shocker *ISLE OF THE DEAD*) uses the filmmaker's well-known "bus" device (i.e., a sudden shock that takes the spectator completely by surprise) on several occasions, most notably, a quick cut to a child's Halloween mask as Dracula descends upon his victim.

Imbuing *THE RETURN OF DRACULA* with a malignant undercurrent above and beyond the dictates of the script, Gerald Fried's music score is the picture's greatest asset. A Juilliard graduate who began his Hollywood career writing background music for boyhood chum Stanley Kubrick's early films, Fried employs the familiar, doom-laden *Dies irae* as the film's main theme to convey the Satanic forces of the vampire. (Coincidentally, the same theme was used in two later Kubrick films that Fried did not score, A

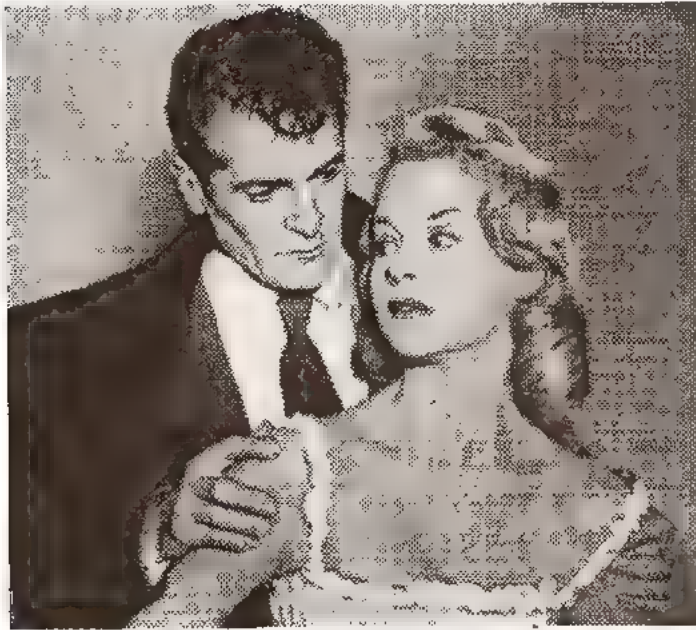
Continued on page 30



ABOVE: Publicity pix for *THE RETURN OF DRACULA* are famous for incongruous items (such as shoes) popping up in inappropriate places. There's another in the photo on page 30.

NEXT PAGE: A section of the *RETURN OF DRACULA* pressbook. The advertising slant is clearly geared towards the teen market.

"THE RETURN OF DRACULA"



Still CD-63

Mat 2B

Francis Lederer alarms Norma Eberhardt by his strange behavior toward her in "The Return of Dracula," a United Artists release, opening at the Theatre.

Movie's Famous Fiend Back In 'The Return of Dracula'

(General Advance)

Dracula — complete with long black cloak, sharp teeth and an insatiable thirst for human blood—is back again. The distinguished vampire is currently spreading the horrors in the newest, and possibly most gruesome, of all the Dracula films, "The Return of Dracula," opening on at the Theatre through United Artists release.

Francis Lederer plays the title ghoul in "The Return of Dracula," and co-star Norma Eberhardt is the possessor of the jugular vein he loves best. Also in the case of the picture are Ray Stricklyn, John Wengraf and Virginia Vincent.

A Gramercy picture, "The Return of Dracula" was produced by Arthur Gardner and Jules Levy, and directed by Paul Landres. Pat Fielder wrote the original story and screenplay, and Jack Mackenzie was chief cameraman.

Francis Lederer brings a brand new concept to his interpretation of the arch-vampire of them all. His

Dracula is a dashing, handsome figure, gallant, suave, charming — right up until the point where he is ready to strike at a tasty jugular.

The object of Lederer's somewhat unwelcome affections in "The Return of Dracula" is Norma Eberhardt, who is very blond, very pretty, and, in private life, the wife of the distinguished French actor, Claude Dauphin. It is Miss Eberhardt's blood, which he prefers to drink straight from the jugular, that Dracula prefers over anyone else's in the film.

Ray Stricklyn, who plays the romantic lead opposite Norma, was a teen-ager out of Houston, Texas, when he first clicked on Broadway. The vehicle was Truman Capote's "The Glass Harp," and Ray's performance therein won him the 1953 Theatre World Award and the New York Critics citation as "The Most Promising Young Actor" of the season. Subsequently, he appeared on Broadway in "The Vinegar Tree," "Here Today" and "St. Joan."

Teen-Age Set Really Digs Those Gory Horror Films

(Teen-Age Feature)

So far as monsters go, no matter how much it changes, the more it remains the same thing. A hundred years or so ago, the chief producers of literary shudders were Mary Shelley's "Frankenstein," and Bran Stoker's "Dracula."

The only thing that is different today is that both monsters have transferred their staking grounds from the printed page to the movie screen.

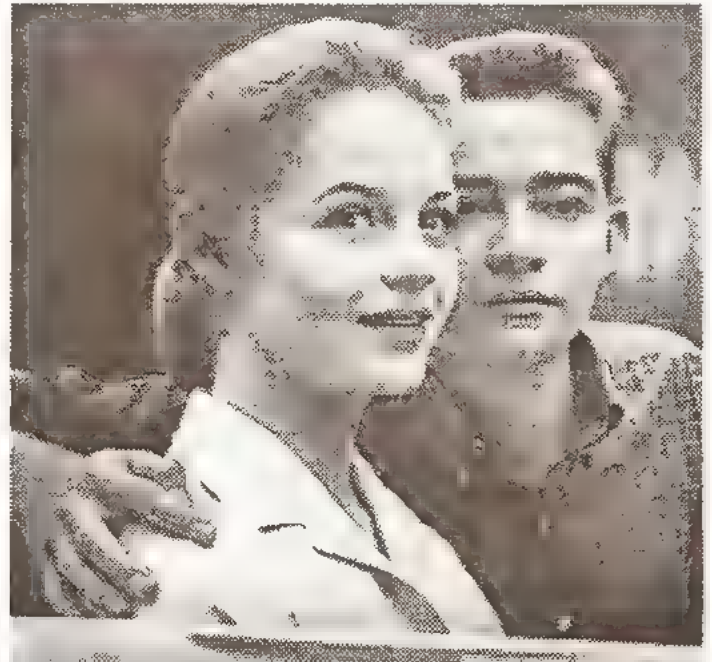
The vampire count makes his newest, and perhaps most gruesome, appearance in "The Return of Dracula," opening on at the Theatre through United Artists release. Francis Lederer plays the title ghoul, and Norma Eberhardt is the pretty girl whose tender jugular he has designs upon.

Also heading the cast of "The Return of Dracula" are Ray Stricklyn, John Wengraf and Virginia Vincent. A Gramercy picture produced by Arthur Gardner and Jules Levy, "The Return of Dracula" was directed by Paul Landres.

Although, in recent years, the adrenalin of the younger set was set to boiling by a series of science-fiction creatures from under the sea, out of space and off the drawing board, none of these latter-day monsters has been able to supplant the good old monsters in the affections of the younger set.

This has been proved dramatically in two ways. A recent film about Frankenstein's monster—some twenty years after the original movie—had teen-agers agog. They knocked over theatre box offices in their zeal to pay their admissions. And television stations all over the country are rolling up huge ratings by showing old pictures dealing with Dracula and Frankenstein.

Just what it is about these two classic monsters that has such a hold on the imagination of audiences of generation after generation, is left to the psychiatrists to say. That is, if they're not all in the theatres seeing "The Return of Dracula" and enjoying the shudders, even as you and I.



Still CD-62

Mat 2A

Teen-agers Norma Eberhardt and Ray Stricklyn find their love threatened by the arrival of a stranger (Francis Lederer). "The Return of Dracula," a United Artists release, will open at the Theatre.

Credits

A Gramercy production. Released by United Artists in April 1958. Produced by Arthur Gardner and Jules V. Levy. Director: Paul Landres. Story and screenplay: Pat Fielder. Director of Photography: Jack Mackenzie. Music: Gerald Fried. Art Director: James Vance. Film Editor: Sherman A. Rose. Assistant Director: Bernard F. McEveety. Music Editor: George Brand. Script Supervisor: Virginia Mazzuci. Set Decorator: Rudy Butler. Casting: Kerwin Coughlin. Make-Up: Stanley Smith. Dialogue Director: Dan Gachman. Sound recording: Jack Goodrich and Frank Moran.

Cast

Francis Lederer (Count Dracula), Norma Egerhardt (Rachel Mayberry), Ray Stricklyn (Tim), John E. Wengraf (Meyerman), Virginia Vincent (Jennie Blake), Gage Clarke (Reverend), Jimmie Baird (Mickey Mayberry), Greta Granstedt (Cora Mayberry), Enid Yousin (Frieda), Charles Tannen (Mack Bryant), Norbert Schiller (Bellac Gordan), Hope Summers (Cornelia), John McNamara (Sheriff Bicknell), Harry Harvey, Sr. (Station Master), Mel Allen (Porter), William Fawcett (Eddie), Dan Gachman (County Clerk), Robert Lynn (Doctor).

CLOCKWORK ORANGE in 1971 and, more notably, THE SHINING in 1980.) Fried's distinctive kinetic cues lent considerable tension to such 50s favorites as THE KILLING (1956), THE VAMPIRE, I BURY THE LIVING (1958), CURSE OF THE FACELESS MAN (1958), and THE LOST MISSILE (1958).

As Dracula, Francis Lederer conveys the menace, alienation, and smug superiority we've come to associate with the vampire, but none of the pathos that Lugosi or Carradine brought to the role. Unlike his fellow players, who perform their parts in a serious manner, Lederer brings a dash of black humor to his portrayal.

Born in Czechoslovakia in 1902, Lederer migrated to Hollywood in 1934 after achieving some success in European pictures (including the 1928 Jack the Ripper film PANDORA'S BOX with the legendary Louise Brooks).

Cast by producers in roles calling for Continental urbanity, Lederer's credits include THE GAY DECEPTION (1935), CONFESSIONS OF A NAZI SPY and MIDNIGHT (both 1939), THE BRIDGE OF SAN LUIS REY (1944), DIARY OF A CHAMBERMAID (1946, in which he played a dual role), and others. In the 50s, the actor kept busy with TV appearances as well as occasional film roles. Following his stint in THE RETURN OF DRACULA, Lederer played a sympathetic scientist carrying on Dr. Moreau type experiments in the Philippine-based TERROR IS A MAN in 1960. A scheduling problem prevented him from playing the mad scientist in DRACULA VS. FRANKENSTEIN (1971), which, for some strange reason, he was anxious to do. (Ailing J. Carol Naish played the part confined to a wheelchair.)

Lederer once served as the honorary mayor of Canoga Park, the Los Angeles community where he invested heavily in real estate in the 30s and made a fortune. Now pushing 90, Lederer has always taken a keen interest in national and community affairs, and is a staunch supporter of the underprivileged. "I am so

busy I wish there were fifteen of me in order to fulfill all the obligations I have put upon myself," he once commented. Besides acting, Lederer has devoted himself to teaching his craft, as well as producing, directing, and writing.

Rating kudos in the supporting cast are German-accented John E. Wengraf as a modern-day Van Helsing and Virginia Vincent as ill-fated Jennie. Both Norma Eberhardt and Ray Stricklyn seem a bit old as high schoolers. Indeed, Eberhardt had already been acting in Hollywood films for almost 10 years and, at the time, was married to French actor Claude Dauphin. Stricklyn, who bore a passing resemblance to Russ Tamblyn, later played Jill St. John's younger brother in the 1960 version of Sir Arthur Conan Doyle's THE LOST WORLD. Going nowhere fast, he switched careers and became a

© 1958 United Artists Corp.



Spot the not-so-very-behind-the-scenes error in this photo and win—absolutely nothing! Francis Lederer in THE RETURN OF DRACULA, a film in which he had a large stake.

Hollywood publicist, before recently returning to acting on NBC's DAYS OF OUR LIVES. In Lawrence Quirk's steamy biography *Fasten Your Seat Belts: The Passionate Life of Bette Davis*, Ray intimated that he and Miss Davis, whom he eventually represented in business matters, enjoyed a (possibly) intimate relationship while he was still in his 20s and she was approaching middle age. (The pair met during the shooting of the 1956 film THE CATERED AFFAIR, in which Stricklyn played Davis's son.) Greta Granstedt, Gage Clarke, and Norbert Schiller are earnest enough in stock parts.

Retitled CURSE OF DRACULA for television screenings, THE RETURN OF DRACULA, along with the majority of United Artists' 50s sci-fi and horror outings, is seldom re-run on the tube these days. Offering little that hadn't been attempted before or since, THE RETURN OF DRACULA nevertheless deserves a second look for its effectively bleak atmosphere, pulse-pounding Gerald Fried score, and Francis Lederer's satisfactory performance.



the NEWS HOUND

The Snarling Scribe welcomes you back from the long, hot summer with a long, cool collection of coming events from the show biz slate.

The Hound has never been much for happy summer holidays, preferring as he does the dank morass of Dartmoor. But when the opportunity arose to vacation in oppressive Twin Peaks, Washington, he bounded over, notepad in paw. **TWIN PEAKS: FIRE WALK WITH ME** is the big-screen "prequel" to our formerly-favorite TV series, and principal photography should be finishing up by press time. Most of the small-screen cast are returning to their roles, including Kyle MacLachlan in a cameo as Special Agent Cooper. Actresses Sherilyn Fenn and Lara Flynn Boyle, however, are not slated to return. Just so long as the stringy-haired "Killer Bob" comes back—the Hound loves his howl.

While we wait for a peek, other projects from **PEAKS** alumni are coming down the pike. Co-producer Mark Frost has written and directed his first feature film, **STORYVILLE**, a murder mystery set in New Orleans; Piper Laurie has a featured role. Everett McGill and Wendy Robie, also known as Ed and Nadine Hurley, are teaming again in **THE PEOPLE UNDER THE STAIRS** from director Wes Craven. Grace Zabriskie will be featured in two thrillers on the Showtime cable channel: **INTIMATE STRANGER** starring Deborah Harry, and Dean Koontz' **THE SERVANTS OF TWILIGHT**. And David Lynch will see his 1977 debut feature **ERASERHEAD** re-released to theatres while he acts as executive producer of British stage director Peter Sellars' **THE CABINET OF DR. RAMIREZ**.

Even as we snack on our Halloween Reese's Pieces, morsels of mystery and terror continue to come our way. Francis Coppola makes us a coffin we can't refuse as he begins production this fall on **BRAM STOKER'S DRACULA**. The intense Gary Oldman stars as the Count, with Anthony Hopkins as the adversarial Van Helsing. Winona Ryder and Keanu Reeves are the smitten (and bitten) young co-stars....Frank LaLoggia, writer-director of the fine 1988 ghost story **THE LADY IN WHITE**, will perform the same duties on Universal's **CREATURE**. LaLoggia will adapt a script by Richard Matheson, based on John Saul's supernatural horror novel....**THE WAGES OF FEAR**, the 1953 classic suspense film from **DIA-BOLIQUE** director Henri-Georges-

Clouzot, will be reissued by Kino International to select theatres this fall, with 43 minutes of footage missing from its original U.S. release restored. Watch for it in October at the New Art in Los Angeles and Film Forum in New York City. Later venues include the Biograph in Washington, D.C., and the Castro in San Francisco.... Producer-turned-director Irwin Winkler re-teams with his **GUILTY BY SUSPICION** star Robert DeNiro for a remake of Jules Dassin's 1950 British film noir **THE NIGHT AND THE CITY**. Production starts later this season on the Fox feature....Mary Steenburgen, so terrific in Arthur Penn's **DEAD OF WINTER**, has started shooting a new thriller, entitled **THE GOOD SON**, for director Michael Lehmann. Added suspense surrounds this production, since Mr. Lehmann's last effort was the less-than-airborne **HUDSON HAWK**.

Some classic crimefighters may soon get a new cinematic lease on life, as productions are announced featuring some favorite vintage detectives....As mentioned last issue, producer Robert Evans, having purchased the rights to all 54 Leslie Charteris "Simon Templar" novels, is embarking on what he hopes will be a series of big-screen adventures featuring the Saint....Ron Howard's Imagine Films will produce a new feature starring Earl Derr Biggers' famed Chinese-American sleuth, Charlie Chan. Playwright David Mamet directs the Universal release. An international talent search is said to be underway for the new Charlie....A Green Hornet feature project is also being developed at Universal by screenwriter Don Mancini of the **CHILD'S PLAY** fright-film series....And there are rumors that United Artists may resurrect bumbling French detective Inspector Clouscau with more "Pink Panther" films, this time to star, unbelievably, Gérard Depardieu. Must be all those pratfalls he took in **THE RETURN OF MARTIN GUERRE**.

Turning to news of the legit stage....visitors to Gotham's Great White Way this fall will find some treats worthy of a wait in line. The long-planned Broadway musical version of Dashiell Hammett's *The Thin Man*, **NICK & NORA**, opens November 10 at the Marquis, with previews starting October 8th. Joanna Gleason of **INTO THE WOODS**, and **ROCKY HORROR**'s Barry Bostwick star....A more-than-worthy successor to **ROCKY HORROR** is the musical com-

edy/rock and roll/spoof revue **RETURN TO THE FORBIDDEN PLANET**. Its London production beat out the bombastic **MISS SAIGON** for top British theatrical honors. The Yank version goes up at the Variety Arts Theatre in the East Village on October 10th....Meanwhile, an unusual road show will tour the country this fall. CBS and Controlled Entropy Entertainment are co-producing a live theatre project called **LIVING TELEVISION**, which features stage versions of the classic shows **THE TWILIGHT ZONE**, **I LOVE LUCY**, and **THE HONEYMOONERS**. Talk about traveling to another dimension!

The home video vault opens this season to reveal Turner Home Entertainment's sensational selection of film noir titles called "RKO's Most Wanted". Included are Don Siegel's **THE BIG STEAL** with Robert Mitchum, **BORN TO KILL** starring tough guy Lawrence Tierney, **NOCTURNE** with George Raft, **THE WINDOW** with Bobby Driscoll and Barbara Hale, and the top-notch Peter Lorre thriller **STRANGER ON THE THIRD FLOOR**. These 40s faves will be on the shelves by mid-October, priced at \$19.98 each....**MYSTERY!** fans will be pleased to learn that its producer, Boston's WGBH, has made available home videos of some detective favorites. Included are 10 episodes of Agatha Christie's **POIROT** (check out the ad on page 6), 11 **PARTNERS IN CRIME** shows featuring Christie's sleuthing couple Tommy and Tuppence, and a pair of the terrific **INSPECTOR MORSE** two-parters.

Time now for this reporter to slink back to his swampy cell, rising again only for Thanksgiving dinner with the Barrymores and, of course, the next deadline. Happy Howlidays from

The News Hound

P.S. The Hound would like to report on events occurring in your area that would be of interest to our readers. Listings of repertory cinemas, special screenings and seminars, live theatre, and fan gatherings are especially welcome. Send press releases (several months in advance) to The News Hound, c/o *Scarlet Street*, P.O. Box 604, Glen Rock, N.J. 07452

Elinor Bernstein and Kevin G. Shinnick are sincerely thanked for their valuable assistance to this column, as is Amy J. Medoff for her mostly moral support.



Murder, They Said

by Scot D. Ryerson

Agatha Christie's *4:50 from Paddington* is the only Miss Marple murder mystery to have two film versions—one for the big screen and one for the small. Here's the story behind both adaptations and the Jane Marples in each: Margaret Rutherford and Joan Hickson.

The window shade of the train compartment snaps up, rising like the curtain on an all-too-real Grand Guignol production. Within, a silent scene of ghastly murder unfolds. A man's gloved hands encircle a young girl's throat. Her face a distorted purple mask of horror, she stares into the eyes of her killer as she slips to the floor. Another Agatha Christie mystery begins.

4:50 from Paddington (known in America as *What Mrs. McGillicuddy Saw!*) began its life in one of Dame Agatha's workbooks as "4:15 from Paddington", then "4:30", then "4:54". At the time, this constantly evolving title caused her publishers great concern. They were worried that her vast number of devotees would flock to Paddington Station in search of the train that would transport them to Miss Jane Marple's fictional home of St. Mary Mead. Since no train left at 4:50, they found their title.

Unfortunately, Dame Agatha's changes arrived too late at the offices of Dodd, Mead (her American publishers), so in all the U.S. editions the train is still the "4:54". Luckily, the timetable has no bearing on the mystery's plot.

The story itself is deceptively simple. Mrs. Elspeth McGillicuddy, in London for some last-minute Christmas shopping, makes plans to visit her friend Jane Marple. She boards the 4:50 from Paddington and travels in the quiet luxury of a first class compartment. After a short nap she awakens to find another train running parallel to her own. While watching it pass, she witnesses a murder: a man strangling a young woman. The killer has his back to the window, and Mrs. McGillicuddy is unable to describe him other than to say that he is tall and has dark hair.

Since Mrs. McGillicuddy appears to be the only witness to the crime, no one believes her story. Knowing her friend to be

quite unimaginative, Miss Marple goes to the authorities, who fail to find a corpse either aboard the train or along the tracks.

Undaunted, Miss Marple soon discovers that the body could have been thrown only onto the grounds of a large estate: Rutherford Hall. This decrepit mansion is the property of the strange and reclusive Crackenthorpe family.

To gain entrance to the home, Miss Marple enlists the aid of Lucy Eyesbarrow. This resourceful, quick witted young lady once nursed Miss Marple through a case of pneumonia. Intrigued by Miss Marple's request, Lucy obtains a domestic position at the Hall.

The Crackenthorpes consist of old Luther, the semi-invalid family patriarch; unmarried daughter Emma, who looks after him; three sons, Alfred, Cedric, and Harold; son-in-law, Bryan Eastley; and grandson Alexander. Added to this motley crew is the family physician, Dr. Quimper, who is secretly engaged to Emma.

Within a short time, the body is found inside an ancient sarcophagus in the barn, and suspicions fly. Before the murderer is unmasked, Miss Marple and Lucy are faced with two more deaths, a mysterious French woman from the past, a lost compact mirror, a poisoning, and a vanished ballet dancer.

4:50 from Paddington has been filmed twice. The first version, from MGM, was entitled *MURDER SHE SAID* (1961). This was the beginning of a series of Miss Marple films starring British comedienne Margaret Rutherford. Miss Rutherford, a greatly talented actress, was completely miscast in the role. Short, stocky, and,

Scot D. Ryerson is an award-winning illustrator who has lived and worked in Sydney, Los Angeles, London, and Toronto. He currently resides in the New York area and is a devout Christieophile.



Miss Marple was given a friend, Mr. Stringer, when Margaret Rutherford requested that a part be found for her husband, Stringer Davis, in *MURDER SHE SAID* (1962).

as one journalist wrote, "resembling a warmly bundled English bulldog", she was certainly far removed from the tall, thin spinster of Christie's novels. Whereas Dame Agatha's Jane Marple is quietly shrewd and ever-watchful, MGM's creation took up fencing, ran a battleship, received proposals of marriage, and even danced the twist.

At first Miss Rutherford was reluctant to assume the role of the elderly sleuth. In her 1972 autobiography, the actress wrote, "I never really wanted to play Miss Marple. I have always hated violence of any kind and murder in particular—besides, I thought my public expected something better of me—they might well not approve of Rutherford playing Sherlock Holmes." But, as a result of the combined efforts of her family and the film's director, George Pollock, and her need for money because of taxation problems, Margaret Rutherford became Miss Marple.

Liberties were taken immediately with the script written by David Pursall and Jack Seddon. First, a role had to be invented for Miss Rutherford's husband, character actor Stringer Davis, without whom she wouldn't work. Mr. Davis became "Mr. Stringer", the local librarian who assists Miss Marple in her detective work. Next, Mrs. McGillicuddy and Lucy Eyelesbarrow both disappeared from the story so that Miss Marple herself could witness the murder and make her way into Rutherford Hall as a maid. No one seemed to think it odd that the Ackenthorpe (not Crackenthorpe) family was hiring a domestic who was nearly 80 years old.

The release of *MURDER SHE SAID*, which also starred Arthur Kennedy, Thorley Walters, and James Robertson-Justice, coincided with America's fascination with the British in the early 60s. This may have resulted in the film's fairly good reviews and success at the box office, which of course meant that sequels would follow. None of the later films were based on an actual Miss Marple novel. *MURDER AT THE GALLOP* (1963) and *MURDER MOST FOUL* (1964) were both adapted from novels that originally featured Dame Agatha's Belgian detective, Hercule Poirot. The final Rutherford outing, *MURDER AHOY!* (1965), was not based on any book in the Christie canon; rather it was an original from the MGM screenwriting department. A proposed film of Christie's *THE BODY IN THE LIBRARY* was later abandoned. In comparison to the other films in the series, *MURDER SHE SAID* is the best.

Near the beginning of *MURDER SHE SAID*, in the small role of Mrs. Kidder, is the actress Joan Hickson. In a

curious twist of fate, Miss Hickson herself has now become, for millions of mystery fans, the definitive Miss Jane Marple.

Miss Hickson's career has touched upon that of the "Queen of Crime" many times in the past. She made a brief appearance as a maid in *LOVE FROM A STRANGER* (1937) with Basil Rathbone and Ann Harding, which was based on the Christie short story "Philomel Cottage". Later she had a supporting role in Dame Agatha's 1946 play *APPOINTMENT WITH DEATH*, had the above-mentioned role in *MURDER SHE SAID*, and played Mrs. Rivington in London Weekend Television's adaptation of *WHY DIDN'T THEY ASK EVANS?* (1980).

Miss Hickson proudly notes a letter from Dame Agatha that she received while in *APPOINTMENT WITH DEATH*. As a postscript, Agatha Christie wrote, "I will call you to play my Miss Marple one day...". In a recent interview for Peter Haining's book on Christie's work in the media, *Murder in Four Acts*, Miss Hickson comments, "The note completely slipped my mind. I didn't even think about it when the BBC approached me with the idea of playing Miss Marple. It's an extraordinary coincidence, isn't it? One of those twists of plot that Agatha would have loved."

The BBC version of 4:50 *FROM PADDINGTON* (1987), directed by Martyn Friend from a screenplay by T.R. Bowen, and also starring Maurice Denham and Joanna David, aired on Christmas Day 1987 in Britain. The following year, it appeared in the United States as part of the *MYSTERY!* program on PBS.

In its second incarnation, the film was much more faithful to the original novel. Mrs. McGillicuddy and Miss Eyelesbarrow returned, and the action took place in the 50s, when the story was first set. Certain liberties were again taken, but at least, this time, they were in keeping with the spirit of the novel. Most notable is the death of Harold Crackenthorpe, who, though poisoned in the book, is here shot while hunting. Part One of the program ends dramatically with the blast of the gun echoing across a lake, accompanied by the sound of hunting horns. Also changed is the police detective, from Inspector Craddock to Inspector Slack, so that actor David Horovitch could once again play the role he originated in the BBC adaptations *THE BODY IN THE LIBRARY* (1984) and *THE MURDER AT THE VICARAGE* (1986). A rousing chase scene, which includes one character bursting through glass French doors, was added at the climax.



Miss Marple goes undercover as a maid for the Ackenthorpe clan in *MURDER, SHE SAID*. Pictured with Margaret Rutherford: Conrad Phillips and Thorley Walters.



Joan Hickson as Miss Jane Marple in the mostly faithful version of 4:50 FROM PADDINGTON, produced by the BBC in 1987.

Even with these minor changes, Miss Hickson's version of 4:50 from *Paddington* remains by far the better of the two screen adaptations. The character of Miss Jane Marple is portrayed precisely as she was created by Dame Agatha. The care and knowledge taken in this, as in all the BBC Marple productions, shows in everything from the actors chosen, to the period sets and costumes, to the excellent score by Ken Howard and Alan Blaikley. (Just listen to the music during the scene in which the two trains pass in the night.)

To date, Joan Hickson has appeared as Miss Marple 10 times. In a recent correspondence with Mr. N.A.M. Butler, Joan Hickson's son, I have been informed that Miss Hickson has completed filming *THEY DO IT WITH MIRRORS*. Mr. Butler adds, "I gather that there are moves afoot to film *The Mirror Crack'd* next year...". With the completion of these last entries, this very English actress will have filmed the entire series of Marple novels. Miss Hickson has said she will not do any of the short stories, but she has read a collection of them for Listen for Pleasure, Inc., of Canada.

Dame Agatha Christie died in 1976, well before the BBC series. She did, however, express her opinion of *MURDER SHE SAID*. In a letter to her literary agent, Edmund Cork, she wrote, "My spies (daily helps!) duly tracked it down at the Regal in Torquay and we went *en famille* this afternoon. Frankly, it's pretty poor! I thought so that evening in London but I couldn't say so

PLEASE NOTE: 4:50 FROM PADDINGTON was repeated this fall on MYSTERY! on PBS and can be seen as part of the series AGATHA CHRISTIE MYSTERIES on the Arts & Entertainment channel. MURDER SHE SAID is now available on home video from MGM/JUA-Turner Entertainment.

MURDER SHE SAID

Credits

Producer: George Brown. Released by Metro Goldwyn Mayer. Director: George Pollock. Screenplay: David Pursall and Jack Seddon. Based on the novel by Agatha Christie. Cinematographer: Geoffrey Faithfull. Editor: Ernest Walter. Black and white. Running time: 87 minutes.

Cast

Margaret Rutherford (Miss Jane Marple), Arthur Kennedy (Dr. Quimper), Emma (Muriel Pavlow), James Robertson-Justice (Mr. Ackenthorpe), Charles Tingwell (Police Inspector Craddock), Ronnie Raymond (Alexander), Ronald Howard (Brian Eastley), Thorley Walters (Cedric), Conrad Phillips (Harold), Gerald Cross (Albert), Stringer Davis (Mr. Stringer), Joan Hickson (Mrs. Kidder), Michael Golden (Hillman), Barbara Leake (Mrs. Stainton), Gordon Harris (Bacon), Peter Butterworth (Ticket Collector).

4:50 FROM PADDINGTON

Credits

A BBC TV Production in association with The Arts and Entertainment Network, U.S.A., and The Seven Network, Australia. Dramatized by T.R. Bowen. Music: Ken Howard and Alan Blaikley. Photography: John Walker. Designer: Ray Cusick. Producer: George Gallaccio. Director: Martyn Friend.

Cast

Joan Hickson (Miss Jane Marple), Juliette Mole (Anna Stravinska), David Beames (Brian Eastley), Mona Bruce (Mrs. McGillicuddy), Nicholas Blanc (Paddington Porter), Katy Jarrett (Mary), Leslie Adams (Desk Sergeant), David Horovitz (Detective Inspector Slack), Ian Brimble (Detective Sergeant Lake), Rhoda Lewis (Mrs. Brogan), Jill Meager (Lucy Eyelesbarrow), Joanna David (Emma Crackenthorpe), Maurice Denham (Luther Crackenthorpe), Andrew Burt (Dr. Quimper), Pamela Pitchford (Mrs. Kidder), Christopher Halcy (Alexander Eastley), Daniel Steel (James Stoddard West), Bernard Brown (Harold Crackenthorpe), Robert East (Alfred Crackenthorpe), John Hallam (Cedric Crackenthorpe), Alan Penn (Patmore), David Waller (Chief Inspector Duckham).

before Margaret Rutherford. The truth is there's no sustained interest—it's muddling with a lot of brothers turning up in the middle and no kind of suspense, no feeling of things happening. Don't think I'm upset by *MURDER SHE SAID*. I'm not! It's more or less what I expected all along."

As for what Dame Agatha would have thought of Joan Hickson, Miss Hickson puts it simply: "I do hope after what she wrote to me that dear Agatha, wherever she may happen to be, is pleased with what I've done."



Poirot Investigates

A few notes about the series: We must begin with the opening credits. Poirot walks through a moving decoesque jigsaw puzzle (courtesy of Pat Gavin). Calmly, surely, he makes his way past a turmoil of planes, trains, guns; he glances about; and in the end, he quite politely tips his hat to we who are following him. Certain scenes are added to "flesh out" Agatha Christie's stories for TV; however, one cannot fault the innovations. Dramatist Clive Exton is obviously a Christieophile and is careful to adhere to the style and pace one expects from Darné Mystery. David Suchet (Poirot) has the reputation of meticulously studying his roles and learning all the ins and outs of a character, which enables him to embody all the elements requisite to a sterling portrayal. Hugh Fraser (Captain Hastings), Philip Jackson ("The Chief Inspector Japp"), and Pauline Moran (Miss Lemon) round out the ensemble beautifully, each adding their little touch of magic to make this one of the finest mystery series on the air. One last note on Poirot: his perfectly combed mustache is absolutely even; it is never, ever, mussed.

THE ADVENTURE OF THE CLAPHAM COOK

Adaptation: Clive Exton

Direction: Edward Bennett

Where is Mrs. Todd's cook? Did white slavers tempt her with stewed peaches? Or did the bank clerk abscond with more than the money? Poirot and Hastings travel to the land of "birds and little furry things" in an attempt to locate the desired domestic, but the investigation does not go well and Mrs. Todd dismisses Poirot. The Belgian is furious and stays with it at his own expense; however, even Chief Inspector Japp won't listen to him and closes a door in Poirot's face! When the two finally do confer, Poirot must admit that he is wrong. "The Clapham Cook", from *The Under Dog and Other Stories*, is a 12-page short story, wherein no mention is made of Miss Lemon. Still, her appearance in the TV version in no way detracts from the Christie mystique. Indeed, she is a delightful addition to the troupe we know and love (i.e., Hastings, Japp, and Poirot). Though Miss Lemon appears from time to time in the short stories, she is by no means a regular character early on; however, for continuity's sake, she appears in all the POIROT episodes.

THE CLAPHAM COOK establishes POIROT as excellent entertainment: production values are flawless, performances

top notch, and the episode leaves one expecting more of the same. That is just what we get throughout the consecutive episodes of this series, as David Suchet strolls through Christie's England with all the grace of a finely tuned musical instrument.

MURDER IN THE MEWS

Adaptation: Clive Exton

Direction: Edward Bennett

Nobody likes going to the dentist, not even Hercule Poirot. The exasperated Miss Lemon is foiled again when Chief Inspector Japp phones to request Poirot's immediate presence at Bardsley Garden Mews, effectively cancelling the Belgian's second dental appointment. Is the case the apparent suicide it appears to be, or is it really a locked-door murder? Poirot sets the grey cells to work and, with the help of Japp and Captain Hastings, the clues slowly become evident.

The victim, Mrs. Allen, shared rooms with Miss Jane Plenderleith (Juliette Mole), who was away for a weekend in the country. Her hosts swear she was there at the time of Mrs. Allen's death. She didn't do it.

Mrs. Allen's fiancé, the politically up-and-coming Mr. Laverton West (David



David Suchet

Yelland), spent the evening walking by the river and watching fireworks. (It was Guy Fawkes Day). West then retired to his home. No one saw him. He might be the killer, but no, he's too ingenuous. It wasn't him.

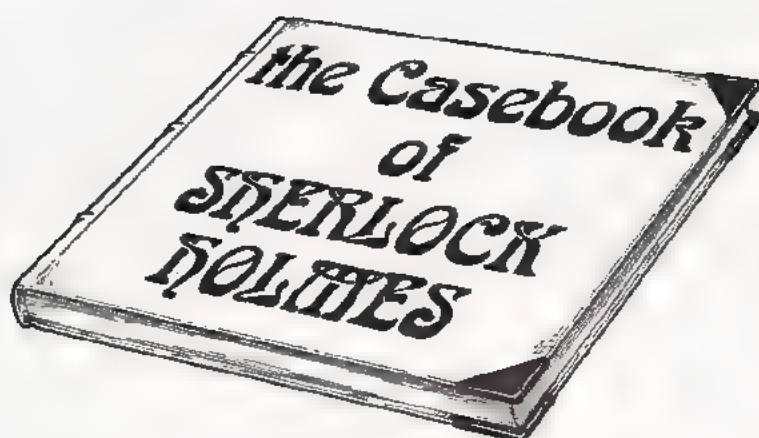
The mysterious Major Eustace (James Faulkner) is suspected of blackmailing Mrs. Allen. He knew her in India, where her husband died. There's more to this than meets the eye. He did it! Didn't he?

Gathering information on this case is like pulling teeth. Maybe Poirot should have gone to the dentist after all.

— Jessica Lilley



Hercule Poirot finds a vital clue in the episode MURDER IN THE MEWS.



We interrupt our regularly scheduled *Better Holmes and Watson* to bring you this exclusive preview/review of the new series from Granada TV and WGBH Boston.

by
Richard Valley

"These are deep waters; deep and rather dirty." So proclaims the world's first consulting detective in "The Adventure of Shoscombe Old Place", the penultimate case in *The Casebook of Sherlock Holmes* (in itself the final collection of Holmes stories written by Sir Arthur Conan Doyle and published in 1927, three years before his death). In the narrative, Holmes' remark is prompted by his interest in client John Mason's account of a grim tale involving horses, moneylenders, an alcoholic invalid, and a dark, haunted crypt.

In **SHOSCOMBE OLD PLACE**, the fifth episode of Granada TV's **THE CASE-BOOK OF SHERLOCK HOLMES**, scheduled for airing on the PBS series **MYSTERY!** in November, Jeremy Brett (as Holmes) and Edward Hardwicke (as Dr. Watson) ruminate upon the case at a quaint country inn called the Green Dragon. Landlord Josiah Barnes deposits a steaming pot of the rankest stew in existence on the table between them. One glance is all the Great Detective needs to properly assess the culinary crime: "These are deep waters," says Holmes to a decidedly queasy Dr. Watson. "Deep and rather dirty."

Elsewhere, **THE PROBLEM OF THOR BRIDGE** provides Holmesians with an amusing allusion to another, non-Canonical Conan Doyle character. Holmes and Watson are examining the schoolroom of Miss Grace Dunbar, who stands accused of murdering her employer's hot-blooded Brazilian wife. Holmes is particularly taken with a photograph of some towering South American mountains. "See, Watson," he exclaims to his companion, "the Ricardo Franco Hills. See

those unscalable cliffs, which time and the foot of man have never touched, where monsters from the dawn of history might still roam..." Shades of *The Lost World* and the bombastic character Conan Doyle preferred to his immortal detective—Professor George Edward Challenger!

THE CASE-BOOK OF SHERLOCK HOLMES is a treasure trove to rival that of the Great Fort of Agra's. Purists will fuss over the irreverent reworking of the "deep waters" remark, at the oblique reference to Challenger, at the exclusion of Inspector Lestrade

from **THE BOSCOMBE VALLEY MYSTERY** and his inclusion in **THE CREEPING MAN**, but the series is admirably true to the spirit of the original stories. Where else but in the company of Brett and Hardwicke can one find the epic battle of wills between Holmes and the malevolent Baron Gruner (**THE ILLUSTRIOUS CLIENT**), the "science fictional" confrontation between Holmes and the peculiar Professor Presbury (**THE CREEPING MAN**), or the welcome appearance of such subsidiary figures as Billy the Page (**THOR BRIDGE**) and Shinwell Johnson (**THE ILLUSTRIOUS CLIENT**)? Where else but in **THE CASE-BOOK OF SHERLOCK HOLMES** can we spy the Great Detective enjoying, with Watson, the pleasures of the Turkish baths before embarking upon his latest case?

It was Granada's intention to move Holmes and company from the Victorian into the Edwardian era with **THE CASE-BOOK**, but there is (happily) very little evidence of this beyond the motor car seen in **THOR BRIDGE**. (According to scriptwriter Jeremy Paul, the forthcoming two-hour version of "Charles Augustus Milverton" concerns itself with

© Granada Television of England



Sir Robert Norberton (Robin Ellis), Lady Beatrice Falder (Elizabeth Weaver), and a dog with vital information in **SHOSCOMBE OLD PLACE**.



One of the few London scenes in *THE CASE-BOOK OF SHERLOCK HOLMES*. Holmes and Watson brook no monkeyshines from clients Jack Bennett and Edith Presbury (played by Adrian Lukis and Sarah Woodward) in *THE CREEPING MAN*.



THE RETURN OF SHERLOCK HOLMES? Well, yes and no. It's the return of Sherlock Holmes in five new episodes (with a sixth to follow) in the celebrated Granada series, now retitled **THE CASE-BOOK OF SHERLOCK HOLMES**. Pictured: Edward Hardwicke as Watson and Jeremy Brett as Holmes.

Victorian blackmail, so perhaps we'll be taking a welcome step backward.) Once again, Granada makes vivid use of a number of stately homes to bring the Holmesian period to life, and the new episodes include trips to a church in Nottingham, a grandiose hotel in the Lake District, St. George's Hall in Liverpool, and the aforementioned Turkish baths in Harrowgate. Only Granada's beautiful Baker Street itself receives insufficient screen time, reportedly to accommodate tram tours of the studio's sets. (It seems unfortunate that the viewer must suffer for the sake of the tourist.)

Jeremy Brett is in top form as Baker Street's first citizen. If he is not quite the lean, hawklike Holmes he was when Granada premiered **THE ADVENTURES OF SHERLOCK HOLMES** in 1984, the actor appears to be in much better shape than he was in **THE HOUND OF THE BASKERVILLES** and the final four episodes of **THE RETURN OF SHERLOCK HOLMES** in 1988. (Gone is the haircut Brett sported in those programs, a coiffure that rivalled in quirkiness the one worn by Basil Rathbone in **SHERLOCK HOLMES AND THE VOICE OF TERROR**). Freed of his cocaine addiction, Holmes isn't the human mood ring he was in such episodes as **THE MUSGRAVE RITUAL**, but Brett still allows the detective more than a modicum of entertaining ticks and

eccentricities. Holmes' ill-concealed need to have Watson share his life and adventures comes to the fore in **THE CREEPING MAN** and **BOSCOMBE VALLEY**; what is fresh to the series—and what gives Brett a whole new array of emotional responses to display—is Watson's uncommon irritation with his companion's steamroller approach to friendship.

Edward Hardwicke continues to charm with what is undoubtedly the most well-balanced portrayal of Dr. John H. Watson ever presented on film. Hardwicke's Watson is, in his own way, as complex a character as the Master Sleuth himself. A model of Victorian propriety, Watson nonetheless raises no great objection whenever Holmes takes it into his head to let a thief or a killer off the hook. A physician who, more often than not, travels with a revolver instead of a medical bag, Watson is the best kind of friend—loyal without being blind to his companion's many faults. Hardwicke's solid, unsto'd doctor gives **THE CASE-BOOK** much of its heart; that he manages to amuse without ever acting the fool is further evidence of the actor's gifts.

Rosalie Williams and Colin Jeavons are back once more as Mrs. Hudson and Inspector Lestrade. Mrs. Hudson, like Watson, seems a bit fed up with Holmes this time out, but the deep core of



LEFT: Anthony Valentine plays Baron Gruner, one of the Great Detective's most formidable foes in *THE ILLUSTRIOUS CLIENT*. He's pictured here with Abigail Cruttenden as the annoying Miss Violet Merville. **RIGHT:** Charles Kay provides one of the better supporting portrayals in *THE CASE-BOOK* as Professor Presbury in *THE CREEPING MAN*. Here, Presbury has just been told by his fiancée, Alice Morphy (Anna Mazzotti), that they cannot wed.

affection the landlady feels for her lodger is still very evident in Williams' skilled performance. *THE ILLUSTRIOUS CLIENT* and *SHOSCOMBE OLD PLACE* offer the actress her best moments in *THE CASE-BOOK*, but, as ever, she is sadly under-used. Not so under-used as Lestrade, however, who hasn't been around since *THE SIX NAPOLEONS* way back in 1986. Jeavons has the happy knack of making Lestrade the dunce we all know him to be without making him an irritant; the look of blank wonder that crosses the inspector's face whenever Holmes points out an "obvious" fact is a joyful wonder to behold.

The supporting performances, from Roy Holder's deft turn as Shinwell Johnson to Dean Magri's too-brief appearance as Billy, are uniformly fine, with Daniel Massey (J. Neil Gibson in

THOR BRIDGE), Anthony Valentine (Baron Gruner in *THE ILLUSTRIOUS CLIENT*), and Charles Kay (Professor Presbury in *THE CREEPING MAN*) standing out.

MYSTERY! will present five episodes of *THE CASE-BOOK* in November: *THE ILLUSTRIOUS CLIENT*, *THE CREEPING MAN*, *THE PROBLEM OF THOR BRIDGE*, *THE BOSCOMBE VALLEY MYSTERY*, and *SHOSCOMBE OLD PLACE*. A sixth adventure, *THE DISAPPEARANCE OF LADY FRANCES CARFAX*, will air at a later date during one of PBS' tiresome though necessary Pledge Weeks (Remember, mystery lovers, the alternative to Pledge Week is a steady diet of *ROSEANNE* and *BABY TALK*; deep and dirty waters, indeed!). Don't miss this exciting series.



NEWS

Sir Arthur Conan Doyle's dinosaur tale will be coming to TV sometime in 1992, produced by Harmony Gold. John Rhys-Davies (Sallah in *RAIDERS OF THE LOST ARK*) and David Warner (*TIME AFTER TIME*) have been cast in both *THE LOST WORLD* and its sequel, *RETURN TO THE LOST WORLD*, which started filming last July 11. The production shoots in Luxembourg, London, and Zimbabwe.

Timothy Bond directs both films, which will be offered to stations as either two separate films or a four-hour miniseries. Timothy Bond has directed several episodes of *STAR TREK: THE NEXT GENERATION*, *FRIDAY THE 13TH: THE SERIES*, and *ALFRED HITCHCOCK PRESENTS*, among other shows. Special effects will be handled by Peter Parks of Oxford Scientific Films, who has worked on *SUPERMAN*, *ALIEN*, and *EXCALIBUR*. The overall budget will be \$8 million.

THE LOST WORLD tells the story of Edward Malone, a turn-of-the-century reporter whose thirst for adventure leads him to team up with the bombastic Professor Challenger and journey to the remote jungles of the Amazon, where he discovers dinosaurs and primitive man still thriving.

—Sean Farrell

BITE



NEWS

Stardate 8679.14. *STAR TREK VI: THE UNDISCOVERED COUNTRY*, the final (?) adventure of the starship Enterprise under the command of James T. Kirk, pits the Federation against their sworn enemy, the Klingon Empire.

The film, helmed by *STAR TREK II* writer/director Nicholas Meyer from a screenplay by Meyer and Denny Martin Flinn, has a story by Meyer and executive producer Leonard Nimoy and stars William Shatner, Leonard Nimoy, and DeForest Kelley. It's been 25 years since Gene Roddenberry's *STAR TREK* first aired, and *STAR TREK VI* once again re-unites original co-stars James Doohan, Walter Koenig, Nichelle Nichols, and George Takei. Also in the cast are Christopher Plummer, Kim Cattrall, Rosana De Soto, David Warner, Paul Rossilli, Michael Dorn (playing the grandfather of Worf, his *NEXT GENERATION* character), Brock Peters, Leon Russom, Iman, Kurtwood Smith, John Schuck, and Mark Lenard (as Spock's father, Sarek).

The production team of Nimoy, Meyer, and designer Herman Zimmerman see *STAR TREK* as having an optimistic view of the future, incorporating timely contemporary themes and a positive search for looking at ourselves in new ways.

—Sally Jane Gellert

BITE

Interview With The EX-Vampire

Christopher Lee's towering performance as the bloodthirsty Count Dracula chilled many a soul in those Hammer Film classics of days gone by. But the "gentleman from Transylvania" is long behind him now, and *Scarlet Street* wanted to know what Christopher Lee thought about playing his latest legendary character: Sherlock Holmes.

P.S. We ask him about Dracula, too.

interview by Richard Valley

Scarlet Street: In what period is *THE GOLDEN YEARS OF SHERLOCK HOLMES* miniseries set?

Christopher Lee: Pre World War I. Approximately 1910; it's not specific.

SS: Do any scenes take place in the familiar Baker Street surroundings?

CL: Oh, yes.

SS: We know that there's a lot of location shooting.

CL: We have in fact made two films. The first one was made in Luxembourg and the second one in Zimbabwe. The first one was called *SHERLOCK HOLMES AND THE LEADING LADY*, and is supposed to take place in Vienna; and the second one was called *SHERLOCK HOLMES AND THE INCIDENT AT VICTORIA FALLS*, which indeed does take place at Victoria Falls and other locations.

SS: Besides *Sherlock Holmes* and *Dr Watson*, do any of the Conan Doyle characters, such as *Mrs. Hudson* and *Inspector Lestrade*, appear in the films?

CL: Yes, they both do. *Mrs. Hudson* appears and *Inspector "Lestrade"*; I notice that people over the years in the multitude of *Sherlock Holmes* films made have called him "Lestrade" or "Lestrade". I think Basil Rathbone called him "Lestrade".

SS: He did.

CL: Well, then, I'm in good company. (Laughs) Oddly enough, I've shared two characters with Basil Rathbone. One is *Sherlock Holmes*, and the other, which

was a really wonderful role, was in *A TALE OF TWO CITIES*. Rathbone played the wicked French marquis in the version with Ronald Coleman, and I played exactly the same character in the later film with Dirk Bogarde.

SS: You're also the only actor, we believe, to have played both *Sherlock Holmes* and *Mycroft Holmes*.

CL: Correct. That is a unique double for any actor.

SS: How were you cast as *Mycroft* in *THE PRIVATE LIFE OF SHERLOCK HOLMES*? Physically, you're perfect for *Sherlock Holmes*, but *Mycroft* is another matter.

CL: Yes, he's always been described as burly and portly and bald. Of course, he's been played by other actors. Robert Morley played him, perhaps as near as anyone to the conventional *Mycroft Holmes*. I really think you'd have to ask Billy Wilder that. I personally was extremely grateful, because it was the beginning of a very considerable change in my career as an actor. In the previous 10-odd years, I'd been appearing in films for Hammer and I was becoming typecast. I didn't make all that many, but everybody seemed to think I did, and I was becoming typecast in that kind of picture—although in fact, I played romantic leading men in those films, as well as heavies. I, like any actor who can play more than one role, was determined to prove my versatility to the industry and

the public. And the opportunity came for me in 1970, when Billy Wilder chose me to play *Mycroft Holmes* in his film. I shall be eternally grateful to him, not only for the opportunity of having made a film with him, one of the great legendary directors of all time, but also because, by casting me in that part, he helped me to break this ring of typecasting. I was one of three or four actors considered for that role including George Sanders, Laurence Olivier, and an actor called James Robertson-Justice—

SS: Oh, really?

CL: —and I in fact was chosen. I remember Billy Wilder saying to me, "I'm really not interested in what you have done in the past. I'm only concerned as to whether you are the right actor, in my opinion, to play this part." And although I did not play *Mycroft* as Conan Doyle had described him, how many actors have played *Holmes* as Conan Doyle has described him? How many actors have played *Watson* exactly as Conan Doyle described him?

SS: Very few.

CL: How many actors have played any written character exactly as described by the author? There are a few, but not all that many. Certainly *Watson* hasn't been. He's been played in every conceivable way.

SS: Usually for comic relief.

CL: Which was never intended. *Adrian Conan Doyle*, the son of Sir Arthur, whom I knew very well, was always quite distressed by the way in which *Watson* was



Christopher Lee in the role that, quite literally, made him immortal: Count Dracula.



Sixty years ago Patrick Macnee (LEFT) and Christopher Lee (RIGHT) were school-mates. Today they're Dr. Watson and Sherlock Holmes in two TV movies from Harmony Gold.

portrayed on the screen. He told me so, many years ago. He said, "Watson, after all, was an intelligent soldier, a doctor in the Indian Army, and not a half-wit." What Wilder wanted for Mycroft, I assume, was an actor who physically resembled Sherlock a bit, who could have been his brother physically—both Robert Stevens and myself being fairly slim. That's a fairly long answer to your question.

SS: It's a wonderful answer. It's one of our favorite films. *PRIVATE LIFE* walks a fine line; it has a lot of comedy, but it never mocks the Sherlock Holmes stories.

CL: Billy Wilder is, was, and always will be a great devotee of the Canon, and made the film with the very greatest respect, as a tribute. I think it was a marvelous picture. There are, in fact, at least two stories missing from the film, which were shot.

SS: Did you figure in any of the scenes that were cut?

CL: No, they were totally different stories. If you remember from seeing the film, there were only two stories. The first one had a ballerina who wanted to become the mother of Holmes' child. The second story included Queen Victoria and the Loch Ness monster. That's the only thing you see in the film, but there were two other stories. One, I believe, was called "The Upside-Down Room". And there was one which had Watson taking over, saying "I'll solve this!"

SS: At the time you played Mycroft, you had already played Sherlock Holmes in *SHERLOCK HOLMES AND THE DEADLY NECKLACE*.

CL: That's going back a long way. That's going back to 1962, when I was first approached to do that picture, and I was told

it was based on the novel *The Valley of Fear*. Needless to say, the film didn't remotely resemble *The Valley of Fear* in any way whatsoever. It ended up as a story about Holmes and Cleopatra's necklace; something vaguely along those lines. I appeared in, I think, two disguises, as Holmes is very fond of doing, and we shot the film in Berlin. The director was Terence Fisher;

Thorley Walters was Dr. Watson, and a very good one, too. He's recently died, I'm sorry to say.

SS: Oh, we're sorry to hear that.

CL: I think that Thorley and I made one of the best pairs in the Holmes stories. I was the right age, the conventional age for Holmes, around 40, and so was Thorley Walters. He was a little bit older, but again, it worked very well, and facially, we greatly resembled both characters. But God only knows what happened to the picture, because I never saw it; I didn't want to after what I was told.

SS: Which was...

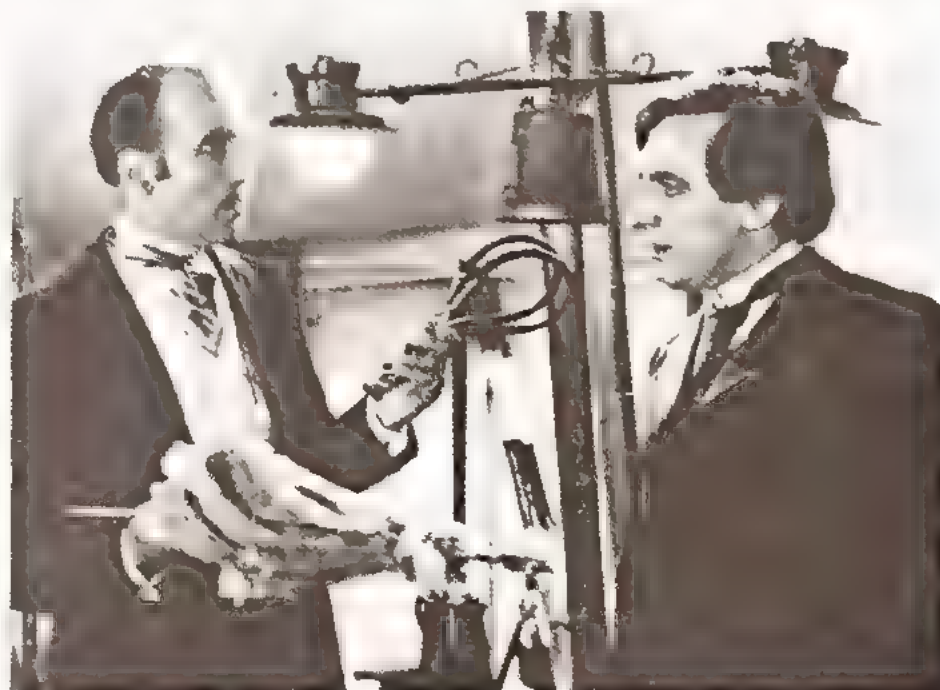
CL: I gather I was re-voiced in English. We did the film in English, and for some reason, which is quite beyond my comprehension, when the film came out it was not my voice.

SS: They dubbed another actor's voice for yours?

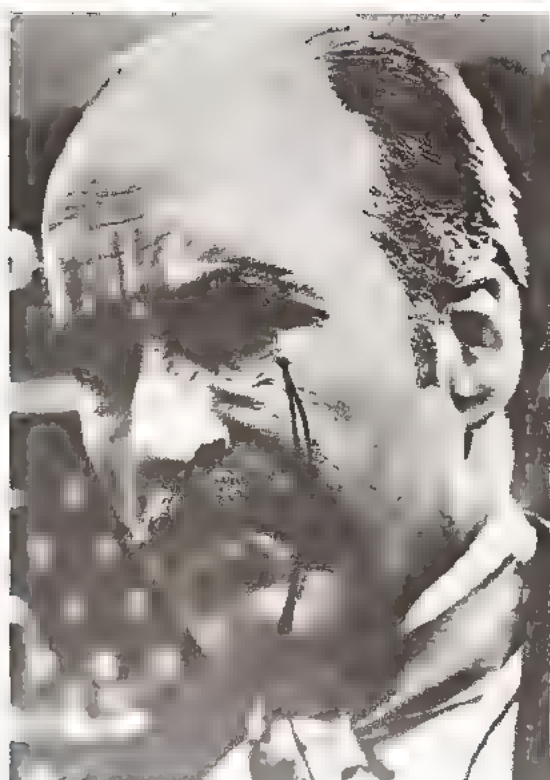
CL: They dubbed another actor, in English. Why? I don't know. I was available to do my own voice if necessary. We shot direct sound as far as I can recall, but I'm told that they used another actor to do my voice. I don't think I need to make any comment on that.

SS: The tone of the film is closer to that of an Edgar Wallace thriller than it is to Conan Doyle.

CL: Very probably. I've appeared in two of them, too, over the years. I did an Edgar Wallace film, which was called *THE SECRET OF THE DAFFODIL* or something like that; I can't remember what it was. I made the film in English and in German, with a British cast and a German cast. And I



Sibling rivalry in the grand manner. Lee played elder brother Mycroft in Billy Wilder's *THE PRIVATE LIFE OF SHERLOCK HOLMES* (1970). Pictured with Lee: Robert Stephens as Sherlock.



LEFT: Lee in one of several disguises he wore in *SHERLOCK HOLMES AND THE DEADLY NECKLACE* (1962). **RIGHT:** Even a monster has to eat, but Hazel Court seems shocked by Lee's table manners during a break from making *THE CURSE OF FRANKENSTEIN* (1957).

was playing a Chinese detective! (Laughs) Well, I'm not sure how you play a Chinese detective in German, but I did it.

SS: You wore special makeup to achieve the proper Holmesian look, didn't you?

CL: Yes, I did actually wear a false nose. I wanted to make it longer and more pointed. I don't think it really made all that much difference, quite frankly.

SS: So you're not wearing any false noses for the new *Sherlock Holmes* films?

CL: No. Not at all. The only way in which I differ slightly from myself is that my hair is more grayish white, because the idea is that it's Holmes and Watson in the golden years of their lives. In other words, they are no longer young men. They have retired, and Holmes, of course, is bored out of his mind: "Nothing to do, nothing to do. All the interesting things are passing me by!" And of course, along comes a case, and Watson, who is naturally distressed that Holmes is frustrated, jumps into the fray. They both do, with great enthusiasm. He's a most extraordinary character, Sherlock Holmes, because he really is a mass of contradictions. He's very childish in some ways, very mischievous, temperamental, arrogant, rude; yet at the same time, he's capable of great affection, warmth, kindness, and loyalty—particularly to Watson, of course—and on top of this mass of contradictions you have the brain of a genius.

SS: Playing Holmes gives an actor quite a lot to sink his teeth into.

CL: Well, yes. It's not easy because you try to maintain a fidelity to the character as conceived by the author. Naturally, you're limited by the material you're working with, and naturally one says from time to time, "What would Holmes do? Would he react like this, or would he react like that? Would he be angry or would he throw it off as a joke? Would he be sarcastic or would he be rude? Would he be amused, or would he not be amused?" You see what I mean; there are so many ways of reacting to a situation. In *SHERLOCK HOLMES AND THE LEADING LADY*, there is a suggestion of romance between him and Irene Adler, the only woman who ever got the better of him, which happened in *A Scandal in Bohemia*—

SS: Yes.

CL: —and therefore he respects her. Now in this there is the suggestion of a little bit more than respect between the two of them. There's a definite attraction. You may say it's a mental one as well as a physical one—it never gets beyond a certain point; it would be quite wrong if it did—but the suggestion is there that Holmes is weakening. Then, in the middle of what could become a romantic scene, he infuriates her by getting to the case in point, and suddenly, in comes the detec-

tive. Well, this is typical, of course, because detectives do that even to this very day. They will charm you in one moment and destroy you the next moment. You have the soft man and the hard man, and this is designed to keep people off balance. Holmes is no exception. He will say something delightful and charming and flattering, and in the next sentence, in goes the needle.

SS: The executive producer for *THE GOLDEN YEARS* is Harry Alan Towers, is that right?

CL: That's right.

SS: Your association with Mr. Towers goes back to the *Fu Manchu* movies in the 60s. Was he instrumental in bringing you into this project?

CL: So far as I know he was. He was the one who communicated with me that it was his idea to make these films with Harmony Gold. It was his idea to make a series of them. There are plans, I believe, for a third and possibly a fourth. Nothing definite yet.

SS: You mentioned earlier the films that you had made for Hammer, and that you had played leading men.

CL: Oddly enough, after playing in the first film for Hammer, *THE CURSE OF FRANKENSTEIN*, in which my character wasn't exactly the most attractive that's ever been seen, I graduated to playing Sir Henry Baskerville in *THE HOUND OF THE BASKERVILLES*. After that, I went



Lee had run-ins with a go-getting, bird-eating spider and a reticent pooch in 1959's *THE HOUND OF THE BASKERVILLES*. The actor's friend and co-star, Peter Cushing, played Sherlock Holmes.

on to what I always refer to as my graveyard period. (Laughs) And went on to play the Transylvanian gentleman.

SS: It's stressed in Hammer's *HOUND* that Sir Henry has a heart condition...

CL: Yes, it was that damned spider, and believe me it was not all that far from being a genuine heart attack. (Laughs) I have an absolute horror of spiders. Last night, strangely enough, I was watching *ARACHNI-PHOBIA*, and it really made my skin crawl. I - don't - like - spiders—and I never have. And in this scene, when the spider comes out of the boot and gets on Sir Henry Baskerville's shoulder—I've been many times complimented on my brilliant acting in that scene: sweat pouring off my face, and visibly changing color. It wasn't acting at all. I was absolutely appalled. And it was a real one. A bird-eating spider from the zoo. The keeper was standing just out of range of the camera with a box to bang over the spider if it started becoming aggressive. So that very nearly did bring on a coronary, I can tell you. (Laughs)

SS: There was a bit of trouble getting the hound to cooperate during the filming, wasn't there?

CL: Yes, I'm afraid that's true. Pity, really, but how do you do it? How do you make a real dog look the size of a donkey, which is how he's described in the book. You can't. There is no such dog. So you get the biggest dog you can find—in this

case it was a great dane called Colonel—and you put something on its face and take it to the studio, where it becomes accustomed to everybody. It was extremely friendly and, of course, when it was supposed to attack me, it wouldn't. So they rather annoyed it—which is not the wisest thing to do with a great dane—and eventually, out of sheer irritation, it did go for me and in fact bit me, but not severely.

SS: Your frequent co-star Peter Cushing played Holmes in *THE HOUND OF THE BASKERVILLES*...

CL: Yes. A very fine Sherlock Holmes, too.

SS: Is there any chance, if there are future *GOLDEN YEARS* stories, that you might be reunited in one of them?

CL: I don't really know. Peter is 78 years old now. He hasn't done a film for quite some considerable time, and he hasn't been terribly well. His powers of recuperation and resistance are astounding, and he's had many illnesses, which in most people would have been terminal, but he's got the heart of a lion, and he's got tremendous courage. I think it would be the best thing in the world for him, quite frankly, to make a movie. Get him back on his feet in more senses than one and I'm sure he'd be revived, you might say.

SS: It would be wonderful to see the two of you together again; you played so beautifully together.

CL: Yes. It would be wonderful to make

another picture with Vincent, too. But you know we're none of us getting any younger. Patrick Macnee and I, don't forget, are the same age because we were at school together. Indeed we were on the stage together 60 years ago.

SS: Sixty years ago?

CL: Sixty years ago. Shakespeare at school.

SS: It's amazing!

CL: It's true.

NEXT ISSUE

Christopher Lee talks about Patrick Macnee in the conclusion of this two-part interview. And Patrick Macnee talks about Christopher Lee in his own talk with *Scarlet Street*.

on the set of...

YOUNG GOODMAN BROWN

by Bruce G. Hallenbeck

Nathaniel Hawthorne's classic story "Young Goodman Brown" is *de rigeur* in most high-school English classes. A story of Puritan hypocrisy, witchcraft, and imagination in Salem circa 1692, the tale is a masterpiece of mood and atmosphere, although the language makes it difficult for many modern readers.

Is it, then, "academic" to mount a feature-film version of this favorite of English teachers? The producers of *YOUNG GOODMAN BROWN* don't think so. The film, which recently completed shooting in Salem, Massachusetts, is about as faithful to its source material as any motion picture could be, even retaining the Elizabethan English of the original story and lifting whole sections of dialogue directly from Hawthorne. Even harder to believe, then, that this classically styled drama with supernatural trappings (which stars, among others, veteran British actress Judy Geeson) is produced by the team that gave us *SURF NAZIS MUST DIE* (1987).

Christopher Lee was originally chosen to play the Evil One (a.k.a. Satan), but was

not available. Director Peter George pointed out that *THE WICKER MAN* (1973) "is one of my favorite movies and it would have been great to have him. Then again, having an actor who is identified with horror in this film could cause confusion. I've always loved the original Hawthorne story, but it's not really a horror tale. It's an allegory that gets into psychological projections and the nature of good and evil. It is a pretty dense story, and it's a challenge to get across that story in a movie."

Producer Robert Tinnell, who had teamed with George on *SURF NAZIS*, envisions a very different market for their latest effort. "This project was Peter's idea," Tinnell related, "but I've always been into what happened here in Salem, the allegorical nature of innocence until guilt is proven, that sort of thing. And it also speaks about what I consider to be the dangers of Fundamentalism. My wife and my brother had read the original story in high school, but I never had, and I didn't realize how much this piece had been quoted in relation to evil."

"Peter is very familiar with the Hammer Films and likes 'em, although it's nowhere near the level of my interest in them. But I think somewhere in his subconscious, that look is kicking him in the back of the head. And the Hammer-like look that we're getting in the film is getting us a lot more interest from distributors than we expected. This film could play art houses or it could end up on PBS."

Judy Geeson, whose credits include such diverse films as *TO SIR WITH LOVE* (1967), *FEAR IN THE NIGHT* (1972), *DOOMWATCH* (1972), and *INSEMINOID* (1982), said that *YOUNG GOODMAN BROWN* is hard to categorize. "It's a fictional



Photo: Carl Dietz

Director Peter George (CENTER) supervises a shot in *YOUNG GOODMAN BROWN*.

story with some actual people from the Salem witch trials as characters," she said. "But it's also a bit like a fairy tale, with a lot of magical qualities. Our locations, as you know, are real, and my character, Bridget Bishop, did exist. She owned a tavern and was known for entertaining men in the evening. She had a poor reputation, and I believe she was the first woman in Salem to be accused of witchcraft."

Also starring in the film is character actor John P. Ryan in the dual role of the Elder Traveller and the Evil One. Dorothy Lyman, the put-upon daughter-in-law from the TV show *MAMA'S FAMILY*, plays Sarah Good, another accused witch. Young Goodman Brown himself is played by young stage and soap-opera actor Tom Shell, who was also in *SURF NAZIS*.

With an atmosphere not unlike that of *BLOOD ON SATAN'S CLAW* (1971), an excellent cast, and a literate script, *YOUNG GOODMAN BROWN* may just prove that you can still get away with making period pieces on a modest budget in the 90s. Although a distribution deal has not yet been announced, look for this unique feature sometime in 1992.



Bruce G. Hallenbeck has contributed articles to *Cinefantastique*, *Little Shoppe of Horrors*, and *Fangoria*. He has also written, directed and co-produced *VAMPYRE*, now available on video.

Photo: Carl Dietz



Young Goodman Brown (Tom Shell, RIGHT) stands by a misty lake with phantoms in one of *YOUNG GOODMAN BROWN*'s many hallucinatory sequences.

Conjure Wives

Fritz Leiber's Classic on Film by Jim Knüsch

"Oh, creator of Hecate, Damkina, Marduk's Messenger...tem-khepera, khnemu...Beelzebub in the netherworld...Satan in Gehenna...Controller of the seven thousand and seven curses and talismans...and who is known to obedient disciples as Gangida...hold all your powers and those of your do-bidders...and their familiars...and cast a protecting shield above those gathered present.

"Pull back from airy bodies those vested with evil...grant, o magnificent one, no harm from the spells about to be witnessed. Direct them not! This faithful servant begs for thy favor! Eftir irne-zet! Now with a free mind and a protected soul, we ask you to enjoy BURN WITCH, BURN!"

Opening narration (by Paul Frees)
to dispel all evil forces from the theatre

Fritz Leiber's "Conjure Wife" first appeared in the April, 1943 edition of *Unknown Worlds*, a pulp magazine. It is this version on which the screenplay of its first film version, *WEIRD WOMAN* (1944), was roughly based. Universal had initiated a "B"-unit produced series inspired by the popular radio series *THE INNER SANCTUM*. At the time, the series was still broadcasting, and a series of *Inner Sanctum* books was equally popular. The Universal series, however, was promoted as a separate and original entity. The first of the film series was *CALLING DR. DEATH* (1943), which featured Lon Chaney, Jr., who went on to star in the entire series over the next couple of years.

The director was Reginald Le Borg, under contract to Universal. Le Borg and Chaney had previously made *THE MUMMY'S GHOST* (1943) and, after *CALLING DR. DEATH*, moved on to the second of the *Inner Sanctum* series, *WEIRD WOMAN*. The series continued with *DEAD MAN'S EYES* (1944, again directed by Le Borg), *PILLOW OF DEATH* (1944), *THE FROZEN GHOST* (1945), and *STRANGE*

CONFESSION (1945). Of the entire *Inner Sanctum* series, *WEIRD WOMAN* is generally considered to be the best.

WEIRD WOMAN's screenplay was prepared by Brenda Weisberg and W. Scott Darling. (The credits read "Screenplay by Brenda Weisberg" and "Adaptation by W. Scott Darling".) Leiber's novel is also credited, although not by title. Le Borg was

handed the script a week before production began and prepared for filming without reading the novelette. Theatre-goers were reminded that Lon Chaney, Sr. was known as "The Man of a Thousand Faces" and Chaney, Jr. in turn was touted as "The Man with the Voodoo Voice". According to *WEIRD WOMAN*'s pressbook, Chaney developed this talent in order to "project the voice of the supernatural". Evelyn Ankers, the heavy of the story, carried the label "The Queen of Horror Films".

Chaney was cast as Professor Norman Reed (Norman Saylor in Leiber's novel), a teacher of sociology at Monroe College and author of *Superstition vs. Reason and Fact*. In the novel, Norman teaches at Hempnoll



Universal's *Inner Sanctum* mystery, *WEIRD WOMAN*, was the first film version of *Conjure Wife*. Here, Lon Chaney contrives to look considerably weirder than titular wife Anne Gwynne.



Evelyn Ankers, Universal's *Scream Queen*, met RKO's ice-cold Cat Woman, Elizabeth Russell, in 1944's *WEIRD WOMAN*. In this scene, we find them innocently playing with dolls.

College and is preparing a paper, "The Social Background of the Modern Voodoo Cult". Anne Gwynne plays his wife, Paula (Tansy Saylor in the novel), and Evelyn Ankers is Ilona Carr (Mrs. Carr in the novel, called at one point "that libidinous old bitch"). It is not clear which of the female leads can truly be referred to as the "weird woman". Since several women in the cast are involved in some sort of witchcraft, the film could more appropriately be titled "WEIRD WOMEN". Anne Gwynne proves to be the "victim weird woman"; Evelyn Ankers proves to be the "evildoer weird woman". Promotion featured a provocatively sinister-looking Anne Gwynne posed in a sarong, hands outstretched and exuding a diabolical nature that is not developed as such in the film. The term "weird woman" could ultimately refer to woman-kind in general, as it is the women in the plot who are bewitched and bewitching. (Reportedly, the confrontation sequence between Gwynne and Ankers proved to be a difficult undertaking because they were such good friends.)

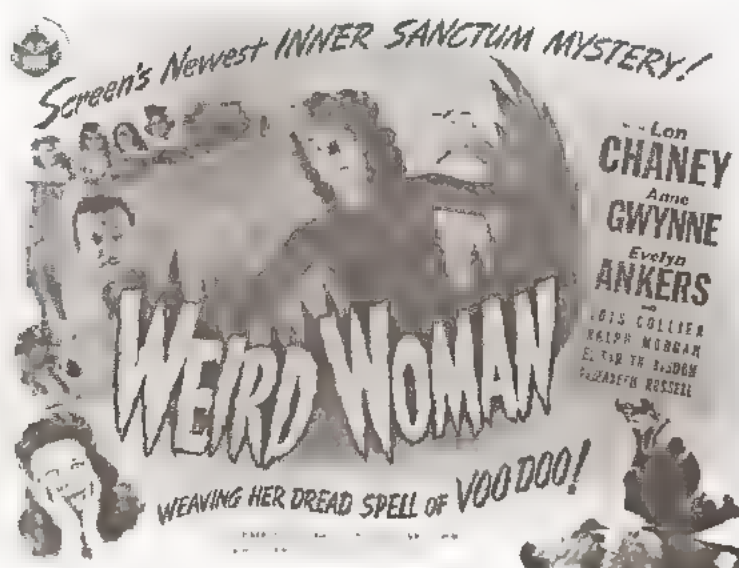
In 1953 *Conjure Wife* was published as a hardcover novel by Twayne Publishers of New York. This proved the inspiration for the definitive screen version nine years later. Two weeks before the cameras were to roll, writer George Baxt was handed a script written by Richard Matheson and Charles Beaumont. Director Sidney Hayers was dissatisfied with what he felt was an unworkable treatment of Leiber's novel, and turned to Baxt for help. (Hayers and Baxt had previously worked successfully together on 1960's *CIRCUS*

OF HORRORS.) Like Reginald Le Borg almost two decades earlier, Baxt had not read *Conjure Wife*. His task was to take the Beaumont/Matheson script and 'doctor' it, removing what was felt to be inane dialogue. For example, the professor's wife is confronted by her husband, who demands that she give up her witchcraft and voodoo and destroy all of her magic symbols, talismans, charms, and so forth. She asks, "Couldn't I just taper off?" An exact quote from the novel's text is "But couldn't I just quit by degrees?"

In a recent interview, Edgar Award winning author George Baxt told of his involvement with *BURN WITCH, BURN*:

It started with a call from an agent. I was living in London at the time. British director Sid Hayers had a script based on Fritz Leiber's novel *Conjure Wife* that was prepared by Charles Beaumont and Richard Matheson. The working title was *NIGHT OF THE EAGLE*. I previously prepared the screenplay for *CIRCUS OF HORRORS*, also directed by Sid. The association was a good one. Both Beaumont and Matheson were established, well-known screenwriters, yet they came up with an unfilmable treatment. I was given two weeks to deliver a product and, needless to say, I had to work quickly. I had never read Leiber's novel. Work on the script continued during the principal photography with additional pages and revisions delivered to the set on a daily basis.

The original actress who was to play Tansy was June Allyson. Because of personal problems she was dropped and replaced by Janet Blair. Additions to the script that I was responsible for were the sequence in the graveyard and the Tarot-card-burning scene. I thought the graveyard scene was handled well on the screen. Sid wanted me on the set throughout the shooting of the faculty bridge game. Margaret Johnston was the heavy of the story and it was important to the plot that she be positioned within the frame, appearing menacingly. Throughout she was constantly casting leery glances at Peter Wyngarde. This whole sequence was put on film in about an hour. I suggested at one point to place the camera behind the fireplace shooting out at the players. As far as the eagle pursuit sequence goes, I originally didn't like the way it was handled, looking phony. Now, I think it was impressive."



Jim Knusch is a film historian and freelance writer. Illustrations for this article courtesy of the author.

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Mention should also be made of the eagle who assays the role of the giant "demon bird" who pursues Peter Wyngarde. It was a golden eagle named Lochinvar, trained especially for film and TV roles.

Pressbooks for *WEIRD WOMAN* and *BURN WITCH, BURN* both emphasize supernatural elements; i.e., voodoo, witchcraft, superstitions. *WEIRD WOMAN*'s pressbook credits "the novel by Fritz Leiber, Jr.," but doesn't mention the novel by name. (As *WEIRD WOMAN* did, *BURN WITCH, BURN* credits Leiber

but not *Conjure Wife*.) Co-scanarist Baxt received no screen credit on many prints of *BURN WITCH, BURN* (mostly the versions released in the U.S.A.). However, many prints titled *NIGHT OF THE EAGLE* list him, as do many reference books. Apparently, American International Pictures did not want it generally known, especially in the U.S.A., that another scriptwriter had to be brought in to rewrite a script that two of their star screenwriters couldn't successfully produce. The "not for publication" synopsis mentions a final shot of Tansy clutching a lucky charm behind her, the only one that she managed to save, but the actual final image is of an audio tape unraveled on the ground right after the death of Mrs. Carr. The not-so-subtle question "Do You Believe?" is superimposed over the shot.

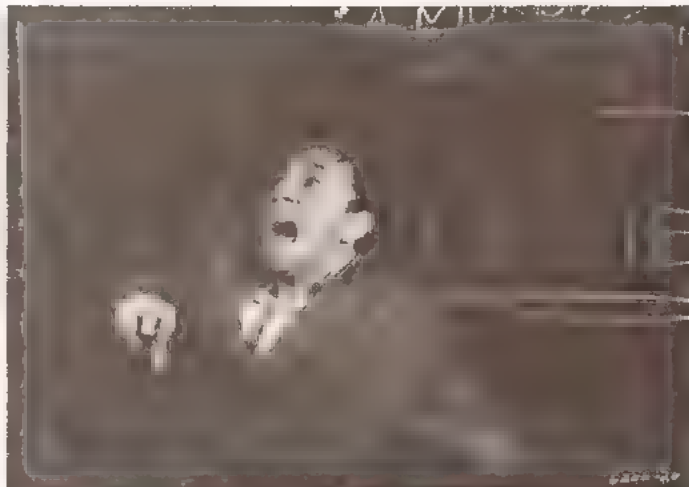
A perfect double bill would be *BURN WITCH, BURN* and *CURSE OF THE DEMON* (1957). Both films have striking similarities, yet their differences are such that each actually complements the other. Their British-release titles illustrate how closely related they are: *NIGHT OF THE EAGLE* and *NIGHT OF THE DEMON*. Both were based on previously published works carrying yet other titles: *Conjure Wife* and M.R. James' short story "Casting the Runes". Both films were shot in atmospheric black-and-white cinematography, encompassing interiors lit in a low key. Major sequences were played at night, including some filmed in the British countryside. The locations for *BURN WITCH, BURN* were especially well chosen. The southern part of England has long been known for its legends of magic and mysticism. It is here, in the Cornwall area (Penzance to be exact), that the search for Tansy takes place. Another mysterious and equally mystical place is visited in *CURSE OF THE DEMON*. Stonehenge—not quite as far southwest as Penzance, but equally steeped in legend. Other sequences for *BURN WITCH, BURN* were filmed in Portcurno and Mousehole. The historical Taplow Court building was used as part of Hemptnell College. This building was actually the headquarters of British Telecommunications, Ltd. (in the early 60s, that is) and is situated on the borders of Buckinghamshire and Berkshire. Allegedly the history of Taplow Court goes back more than a thousand years, and excavations have unearthed the ruins of a Roman villa situated just yards from the manor gates.

Continued on page 50

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During the course of *BURN WITCH, BURN*, Professor Norman Saylor progresses from a smug, bridge-playing pundit (LEFT) to a half-crazed believer in the occult (RIGHT). NEXT PAGE: A section of the *BURN WITCH, BURN* pressbook.

JANET BLAIR ACHIEVES RARE FULFILLMENT WITH FAMILY AND AS SHOW BUSINESS PRO

Lovely, versatile, multi-talented Janet Blair is that rare person — happy and fulfilled in both her professional and home lives.

Her latest motion picture role, as the emotional witchcraft-entangled Tansy

Taylor in American International's "Burn Witch, Burn," gives her the dramatic film portrayal she always has wanted and sought. With this powerful role, she now has run the gamut of thespianism in keeping with her talents — serious drama, comedy, dancing and singing. All the while at home she easily fits into the role of wife of director-producer Nick Mayo and the mother of two children, aged three and one.

"Burn Witch, Burn," which also stars Peter Wyngarde and Margaret Johnston, opens.....at the.....Theatre.

What's Janet's recipe for success and happiness? "Just keep your battery charged," she advises.

Which means that when she's not working, Janet is charging her battery in everyday life, restoring the fund of energy and enthusiasm that characterize her performances in every medium and her job as mother and wife.

"You have to live deeply and meaningfully and sometimes a little dangerously in order to be able to breathe life into your work," she says.

"Another important factor in my life is my good health, which I've had all my life and which has enabled me to accomplish all I have done," Janet said.

"I've never been idle except when I was pregnant and just before giving birth to my two children," she explains. "I believe that in order to keep fit, one must be agile and never loaf or idle away one's time."

"I believe that one never grows old if one thinks one is still young. It is all a state of mind because to think young is to feel young. Of course, to live young is to be young, but this thinking must be balanced with the maturity that comes to us all around the forty mark."

"Add liberal doses of exercise and fresh air, combined with outdoor hobbies and sports, and you have the secret of my success," says Janet.

"As for my career," she adds, "it's mostly a one-way street because a performer seldom gets back from show business what he carries into it and the artist who eats, drinks and breathes his work soon shows it. That's why my family and personal life is so important to me."

Aside from her feelings about the importance of personal growth in any art form, Janet also takes a practical approach in "charging her battery" while she's working. Ample amounts of raisins, raw honey, chocolate bars and peanuts are staple work-day rations for her and, no matter what quantity she consumes, her weight stays at or near the 114-pound mark and her sensational figure never alters.

That's Janet Blair — a physical dynamo stocked with high energy foods and conditioned with exercise, plus an active, lively mind constantly tapping the charge of life's daily experiences to keep that amazing battery full of power!



JANET BLAIR stands beneath huge gargoyle in scene from American International's terrifying tale of modern-day witchcraft, "Burn Witch, Burn." The thriller, which opens.....at the.....Theatre, also stars Peter Wyngarde and Margaret Johnston.

1 COL. SCENE MAT 1E

JANET BLAIR DIETS TO GAIN WEIGHT!

Versatile and vivacious Janet Blair, who stars in an unique dramatic role in American International's thrilling shocker, "Burn Witch, Burn," has no problems about keeping trim and slender.

In fact, Janet finds it difficult to keep up her normal weight at times. Her work as a musical comedy star requires incessant dancing practice and after several weeks of this routine, she finds that she is losing weight by the pound and has the problem of putting those lost pounds back on again.

She says that she can lose as much as five pounds after a singing and dancing session, whether it be in a musical comedy feature film or in a television "Spectacular." In her present starring role in "Burn Witch, Burn," which opens.....at the.....Theatre, her portrayal of an emotional and dramatic character also made her lose quite a bit of weight.

However, Janet has a terrific appetite and when she feels that she is losing weight, she eats large quantities of steak and salads, but without bread and potatoes, and soon regains the lost poundage.

She loves food and is grateful for her good health. In fact, she is so healthy that she reeled off a record-breaking 1,267 straight performances without missing a single one on a three-year nationwide tour of "South Pacific."

MARGARET JOHNSTON STARS IN UNUSUAL DRAMATIC ROLE

Distinguished Australian-born actress Margaret Johnston has one of the most unusual and most dramatic roles of her career in American International's exciting tale of modern witchcraft, "Burn Witch, Burn."



MODERN-DAY WITCH — Janet Blair secretly practices witchcraft while her husband, played by Peter Wyngarde, sleeps in the background in scene from American International's thrilling tale of modern-day witchcraft, "Burn Witch, Burn," opening.....at the.....Theatre.

2 COL. SCENE MAT 2A

She co-stars with Janet Blair and Peter Wyngarde in the thriller, which opens.....at the.....Theatre,

portraying a dangerously unbalanced and jealous college teacher who uses witchcraft to tamper with the lives of a young couple who threaten her ambitions.

Margaret was born in Sidney, Australia, and after being educated in the schools of the sub-continent, made her first stage appearance in her home city in 1936.

When she decided to come to England, she enrolled at the Royal Academy of Dramatic Art. Her first stage appearance in Britain was in London at the famed Daly's Theatre in "No Sleep For the Wicked" in 1937.

An immediate success in the legitimate theater, she played leading roles in numerous London stage successes and also with several of England's leading repertory companies. Her star loomed brighter and brighter on England's dramatic horizons and she soon reached star status co-billing with some of the leading actors of the London stage.

In the 1950's she achieved the same success in motion pictures, appearing in "The Rake's Progress," with James Mason in "Man About the House," with Gerard Phillips in "Mr. Ripon," with Robert Donat in "The Magic Box" and many other top English films.

In 1956, Margaret was honored with the coveted title of Leading Lady at the Shakespeare Memorial Theatre, in Stratford-On-Avon. She



MARGARET JOHNSTON stars with Janet Blair and Peter Wyngarde in American International's terrifying tale of modern-day witchcraft, "Burn Witch, Burn," which opens.....at the.....Theatre.

1 COL. SCENE MAT 1G

appeared that season as Desdemona in "Othello," Isabella in "Measure for Measure" and as Portia in "Merchant of Venice."

Margaret also has starred in numerous top television dramas to justly earn a reputation as one of England's top character actresses. She is married to a well-known British artists agent, Al Parker, and lives in the heart of London's fashionable West End section.

BURN WITCH, BURN was released in 1962. The previous year co-screenwriter Charles Beaumont used certain Leiberian elements in a **TWILIGHT ZONE** episode titled **THE JUNGLE**. The story involves actors John Dehner and Emily McLachlin in the tale of a hydroelectric-company executive whose firm is moving into an African nation to build a dam. Naturally, the natives don't take to the idea. An early sequence focuses on the (conjure?) wife whose husband discovers and subsequently destroys her magic charms and talismans. All, save one, are tossed into a fireplace, go up in little puffs of smoke, and make the wife terribly upset. Other elements common to this episode and **BURN WITCH, BURN** crop up, such as Dehner's pursuit by an invisible evil force and ultimate demise in the jaws of a ferocious beast (here a lion) who inexplicably manifests itself after first appearing in stone form. No credit was given to Leiber.

With the release of **BURN WITCH, BURN**, a new paperback edition was printed as a movie tie-in. The cover depicts Norman carrying wife Tansy through the graveyard. Across the top of the front cover are the words "Fritz Leiber's classic story of terror, *Conjure Wife*." At least in its reincarnated literary form, the author is given his proper respect.

In 1980, *Conjure Wife* was again recycled as **WITCHES' BREW** with Richard Benjamin as the college professor and Teri Garr as the bewitched wife. In this version, the influence of **THE STEPFORD WIVES** (1975) is also felt. The "husband destroying the wife's magic trinkets" scene is there, as well as soul-possession scenes and diabolical-curse-induced happenings. Even a combination of the stone eagle and the demon is trotted out in a scene depicting, through three-dimensional animation, a winged gargoylelike creature hatching out of what is described as a "Lucifer egg". The film's dénouement is unique in that the wife winds up continuing to practice witchcraft with the husband's approval.

In conclusion, comparison should be made of the demise of the evil antagonist in each of the three versions of *Conjure Wife*. As was the case with the diverse titling, each death scene is different. In the original story, Mrs Carr quietly passes away, freeing Tansy of the possession yet leaving her husband wondering if possession was truly the case. **WEIRD WOMAN** has Evelyn Ankers back out of a window, fall through a vine-covered trellis, and strangle on one of the vines. **BURN WITCH, BURN** has the giant stone eagle mysteriously fall on top of Margaret Johnston, crushing her. **WITCHES' BREW** has Richard Benjamin setting fire to a photo of Teri Garr



NEWS

BITE

The Essex Film Club, in its 54th year and the oldest film society in the country, is dedicated to the preservation and screening of old silent and early sound cinema classics. To this end, their Fall 1991-Summer 1992 season includes such Scarlet Favorites as **THE CAT AND THE CANARY** (1927), **THE MAN WHO LAUGHS** (1928), and **WEST OF ZANZIBAR** (1928). Each program includes additional short subjects. These are announced (as are any program changes) in *Essex Film Notes*, which are issued for each program. To obtain the notes, send a self-addressed, stamped envelope to Essex Film Club, 263 Harrison St., Nutley, N. J. 07110.

—Sally Jane Gellert

WEIRD WOMAN

Credits

Released by Universal, 1944. Producer: Oliver Drake. Director: Reginald LeBorg. Authors: Brenda Weisberg, W. Scott Darling. Based on the novel by Fritz Leiber. Cinematographer: Virgil Miller. Editor: Milton Carruth. Black and white. Running time: 62 minutes.

Cast

Lon Chaney (Norman Reed), Anne Gwynne (Paula Reed), Evelyn Ankers (Iona Carr), Ralph Morgan (Professor Miliard Sawtelle), Elisabeth Risdon (Gracie Gunnison), Lois Collier (Margaret), Elizabeth Russell (Evelyn Sawtelle), Harry Hayden (Professor Septimus Carr), Phil Brown (David Jennings), Kay Harding (Student).

BURN WITCH, BURN

Credits

Released by American International Pictures, 1962. Product: Albert Fennell. Director: Stanley Hayers. Authors: Charles Beaumont, Richard Matheson. Based on the novel by Fritz Leiber. Black and white. Running time: 90 minutes.

Cast

Janet Blair (Tansy Saylor), Peter Wyngarde (Norman Saylor), Margaret Johnson (Flora Carr), Anthony Nicholls (Harvey Sawtelle), Kathleen Byron (Evelyn Sawtelle), Cohn Gordon (Professor Carr).

(influence of **BURN WITCH, BURN**'s Tarot-card burning?), engulfing her in a strange off-colored inferno. As the flame dies, the evil influence passes, leaving Garr shaken yet unscathed.



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Deadline: Dec. 17, 1991 for Iss. 5 (Winter 1992) Basic Rate: \$2.00 per line, 3-line min. 40 characters/line. Headline: First line only—underline word(s) of your choice (to be printed in boldface). Payment: Check or money order, payable to R.H. Enterprises, must accompany ad. Mail to *Scarlet Street*, P.O. Box 604, Glen Rock, New Jersey 07452.

Books Wanted: *Sherlock Holmes' War of the Worlds* (Manly Wade Wellman), *She and Allan* (H. Rider Haggard), *Outrun the Constable* (Selwyn Jepson), *Hammer Horror Omnibus*, *Brides of Dracula*. Richard Valley, P.O. Box 604, Glen Rock, NJ 07452

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By Lovecraft Possessed

HBO Premieres CAST A DEADLY SPELL

CAST A DEADLY SPELL

HBO Pictures, Pacific Western; 1991

Directed by Martin Campbell

With Fred Ward, David Warner, Julianne Moore, Clancy Brown, and Alexandra Powers.

HBO Pictures' *CAST A DEADLY SPELL* has, if nothing else—and I hasten to add that it has plenty—a truly unique premise. Simply stated, it is that almost everyone in Los Angeles in 1948 practices magic. Vampires, werewolves, gremlins, and unicorns (if not virgins) abound. There's only one hold-out from the black magic habit, and that hold-out is naturally the hero of the piece: private detective H. Philip Lovecraft.

Scriptwriter Joseph Dougherty has chosen his hero's name far from haphazardly. *CAST A DEADLY SPELL* plunges us delightfully into the fantastic world of pioneer horror and fantasy writer H.P. Lovecraft, fashioner of "The Dunwich Horror", "The Colour Out of Space", "The Call of Cthulhu", and "The Shadow Out of Time", among many others. Once more Lovecraft's otherworldly beings, the Great Old Ones, strive to enter Earth's dimensional plane, and once again that dreaded tome, the *Necronomicon*, is the key to their admittance.

The story begins as Lovecraft is summoned to the home of wealthy Amos Hackshaw. One of Hackshaw's rare books has been stolen by the family chauffeur, who's been fired for trying to force his attentions on Hackshaw's rare daughter, Olivia. (She's rare because of her virginal state.) Hackshaw wants the book back, and he wants it within 48 hours.

Lovecraft's investigation takes him to a high-class nightclub called the Dunwich Room, and encounters with ex-girlfriend Connie Stone, ex-partner Harry Borden, honest cop Bradbury, and assorted zombies and demons. The film is great fun for the average mystery and horror fan, but it's an absolute must for you Lovecraftians out there.

The cast glides through the 40s mystical milieu like a claw through a stomach. Fred Ward, who, from the evidence here, was born to play Raymond Chandler's Philip Marlowe, is a captivating Lovecraft. Julianne Moore lends able, sexy support as Connie, and gets to make like Julie London in her song sequences (voice supplied by Darlene Koldenhoven). Lovecraft's tap-dancing witch of a landlady, Hypolite Kropotkin, is sassingly assayed by Arnetia Walker. Others of note include Clancy Brown as Harry Borden; Alexandra Powers as Olivia Hackshaw; Charles Hallahan as Bradbury; Raymond O'Connor as Borden's henchman, Tugwell; and Lee Tergensen as the Hackshaws' duplicitous, cross-dressing chauffeur. As Hackshaw, David Warner provides his usual top-notch support.

Joseph Dougherty, a 1989 Emmy Award winner for *THIRTYSOMETHING*, wrote the first draft of *CAST A DEADLY SPELL* more than 10 years ago while working as an office temp. "The whole script exists for one scene, when Lovecraft tells Connie he won't sell out," said Dougherty. "It is, in effect, a writer giving himself a pep talk."

"The character of Lovecraft holds the high moral ground in the film," added director Martin Campbell. "While every other

character is demoralized by the insatiable thirst for power by using magic, Lovecraft is barely able to scratch out a living for himself, but he has a free soul."

CAST A DEADLY SPELL was filmed in and around Los Angeles; locations include the famous Coconut Grove, which was re-dressed to serve as the Dunwich Room. The set designs by Jon Bunker and Nelson Coates were created on a computer, and wall coverings, fabrics, and furniture were purchased from special outlets that deal in period wares.

The film's gallery of grotesques were created by Alterian Studios' Tony Gardner, whose body of work includes *ALIENS* (1986), *THE LOST BOYS* (1987), and *THE BLOB* (1988). Gardner's crew of 34 spent two months in preparation for filming. One creature, the gargoyle, represents 1200 hours in construction of the costume, which weighed in at more than 50 pounds. The foam-rubber-based suit allowed actor Michael Reid Mackay to stand and move freely while wearing it, while the gargoyle's facial expressions and wings were operated by remote control.

CAST A DEADLY SPELL is a wholly winning combination of mystery and horror, and an impressive addition to HBO's list of original movies. There's no reason why Lovecraft, played to perfection by Fred Ward, shouldn't return for another case or two. After all, there has to be at least one more virgin in Los Angeles.

—Richard Valley



Private eye H. Philip Lovecraft (Fred Ward) has a run-in with a stone gargoyle come to life in HBO's *CAST A DEADLY SPELL*, inspired by the writings of—who else?—H.P. Lovecraft.

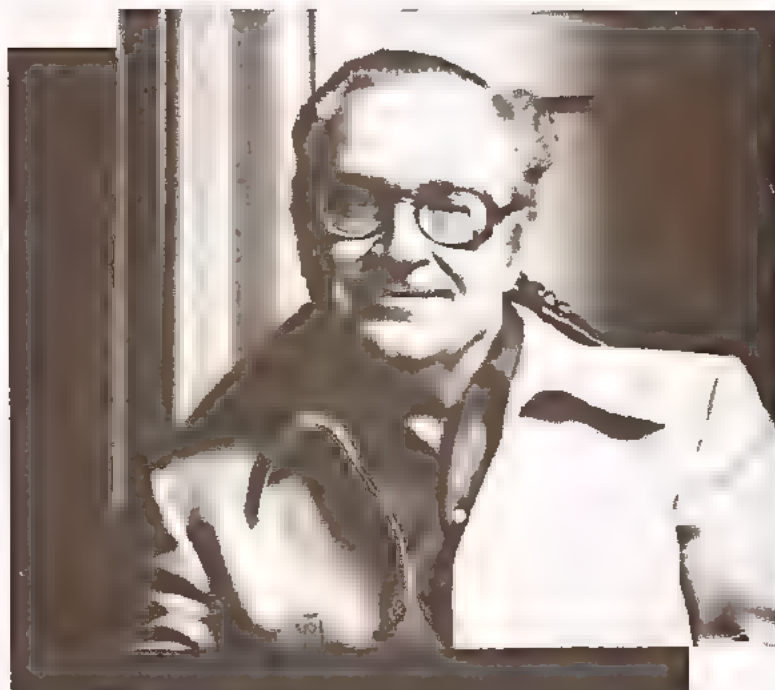
ZACH BACK IN BACK



52 SCARLET STREET

Interviews by
John Brunas—Michael Brunas
Jessie Lilley—Richard Valley
Tom Weaver

It was the Magic Time for horror movie fanatics. The late 50s brought to the corner newsstand and village sweet shoppe—we had no specialty stores back then—the very first issue of the very first monster mag. Needless to say, it was *Famous Monsters of Filmland*, and its famous punster of an editor was none other than Mr. Filmonster himself—the legendary Forrest J Ackerman. Around the same time, TV stations across the land were broadcasting a gaggle of vintage horror classics under the title **SHOCK THEATER**. Quite a few of the stations hired hosts and hostesses dressed in bizarre, outrageous attire to introduce such juicy fare as **THE BRIDE OF FRANKENSTEIN**, **THE WOLFMAN**, and **THE MUMMY'S GHOST**; still, no Master of Scare-emonies achieved more lasting fame than did John Zacherle, who, with a “y” added to his name, delighted scores of East Coast fright fans. Zach graced the cover of Forry’s famous fanzine for the first time in 1960 (Issue # 7); now, a mere 31 years later, *Scarlet Street* brings you the latest on two of the all-time greatest.



Courtesy of Forrest J Ackerman

ZACHERLEY

We caught up with the Cool Ghoul at New Jersey's Son of Horror-Thon convention last May. Cramped in a corner roughly the size of Gasport's potato sack, surrounded by fans, Transylvania's number one son had lost none of his bite.

Scarlet Street: Weren't you on radio before you were on television?

Zacherley: Years and years and years ago. Boy! That was another life! In Philadelphia I did some radio shows for the Board of Education. I can't imagine a room full of kids listening to a radio broadcast, but now they watch TV in class so I guess that was a big deal. One time I played Dick Clark's father. He was involved in it, too, because he was a radio announcer before he became a TV star on AMERICAN BANDSTAND. And he got that job because the guy who started BANDSTAND started to mess around with the young ladies and ended up in the jailey-boo, so they were looking for somebody who was a clean-cut young man and they said, "Well, there's Dick upstairs," so he got the job. So that was the last he did on radio. But he still does the Top 40 show.

SS: Did you want to be an actor, growing up?

Z: No, no, no, no, no...I still don't know what I want to be.

SS: Well, you're still growing up.

Z: That's right. No, I had no idea. I had been, like everybody, in church plays and things like that, but that didn't appeal to me at all 'cause I hated learning lines and I often would forget them.

SS: Well, that's interesting. When you did SHOCK THEATER was there a script that you followed?

Z: Not necessarily! We just had sort of an outline of what was supposed to happen before the commercial came up or before the film segment ended, and a cue line so the director would know it was the end of what I was doing! (Laughs)

SS: How was it set up? If they were going to show a film like FRANKENSTEIN MEETS THE WOLF MAN would they screen it for you in a booth?

Z: Yeah, we used to sit and screen it in a little room and we found that we had fun jumping into the movies. We had to keep track of the time. For example, it's two minutes and 30 seconds into the film, somebody opens the door, and instead of seeing what's in the film you see me sitting on a chair making some rude remark to the guy to get out of there. The film was always running; we'd just cover the actual scene in the film.

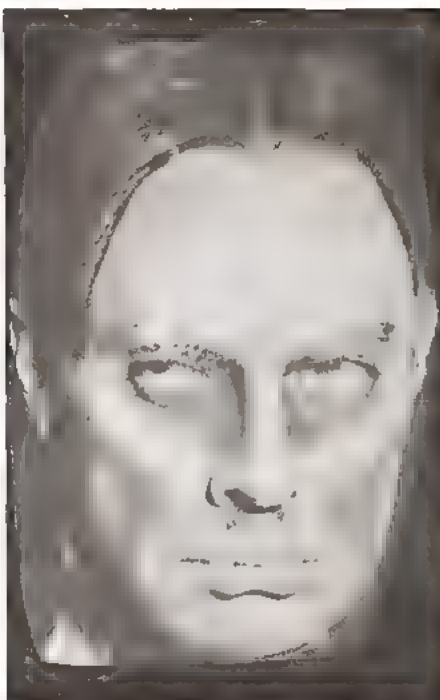
SS: You must have had to run the film several times in order to accomplish that.

Z: Oh, yeah, we did, we did. The frustration was that sometimes the films didn't lend themselves to it at all. And once we'd started we felt as if we weren't doing our job if we ran a whole eight minutes without jumping in somewhere.

SS: SHOCK THEATER had quite a few detective mysteries and spy films. It must have been difficult to spice those up.

Z: It was, particularly on Channel 9; that's mostly what they had.

SS: SHOCK THEATER was the top-rated show; in fact, we heard your ratings even topped Jack Paar. Did you ever get any negative feedback from people who thought you were interrupting a great movie?



Z: Oh, yeah, I got a couple of letters. I just saw one not too long ago. I was going through some things—letters to the editor, maybe in TV Guide—that said, "What is this craziness going on anyway? Ruining the movies!" And I didn't really enjoy making fun of the really classic movies, but the ones that you feel like making fun of or answering back yourself, when you're watching—why, we did a lot of ribbing there. But there were some people who didn't like it.

SS: You were on live Mondays and Fridays and they showed the movies intact on Tuesdays, Wednesdays, and Thursdays. You just did voice-overs, right?

Z: That was at ABC, Channel 7. Yeah, somebody just reminded me of that earlier. (Glances at fans leaving movie theatre) People are coming out of this movie and

they're not screaming or anything. Must be a pretty dull movie. (Laughs)

SS: You changed bills twice a week.

Z: They decided that as long as they played the horror movies every night, and they did, that I should sit in the announcing booth and say something about the movies while they were running, which wasn't a terribly great idea. I did that for a few weeks, that's all. (Pauses and listens) Oh! It's an intercom. I thought someone was calling from the grave for a minute there.

SS: You told us earlier that you've got a kinescope that you're going to run. Any chance that any kinescopes may be released on home video?

Z: Well, I've got bits and pieces of three shows. Unfortunately, I didn't have the brains to get a complete show with the whole movie, but it shows you what was going on at least. The trouble is, the tapes in the early days were on big two-inch reels, and they cost 300 bucks and it—boy, he's a big guy! I wonder if he paid twice? And his little daughter's gonna be like him. We're digressing here — what was the question?

SS: Kinescopes. \$300!

Z: Yes! So it was very expensive, and nobody could keep a big reel because you couldn't keep it at home; you needed a monster machine. You've seen those big machines?

SS: Yes.

Z: Well, when they invented home video, it was already too late. Chuck McCann saved a lot because he was on the air every day. He used to keep the bits that he'd do—he used to do the comic strip stuff—and he would keep those three- to four-minute bits. He made a library of them so that he could use them again a few weeks later and stick them into a show. He had hours and hours on Channel 11 when he was the king of the whole studio. They had Captain Jack McCarthy and Officer Joe Bolton, and Chuck was on all day Saturday and Sunday. What was the name of that show? LET'S PRETEND? I don't know; it doesn't matter, but he did keep some stuff. But most people didn't and what I've got is the old system called kinescope, which is just the movie camera aimed at the TV set. That's how they saved things; the old Jackie Gleason show and all those are kinescopes.

SS: Was your show strictly out of the Northeast? New York and Pennsylvania?

Z: For awhile they showed it in California, but only for about a month.

SS: You were on the cover of Famous Monsters so many times, did you get offers from around the country?

Z: Well, I started in Philadelphia. The reason I was on Famous Monsters was because of the excitement that happened in Philadelphia, and the fact that Famous Monsters publisher James Warren was there. I don't know why there weren't

"I dove into the wife's big box that the wife lived in and so much water came out that it was all over the studio..."

more horror hosts, because there were several around the country that came on the same time in 1958.

SS: *Did you ever meet any of them?*

Z: Never did, and that's too bad; somebody should have had the brains to get us all together, 'cause it was kind of a craze, all over the country. There was a guy in Florida, a guy in Chicago, Pittsburgh, Cincinnati, and California. We should have had a convention.

SS: *Did you all just kind of sprung up out of nowhere? Did everybody get the same idea at the same time?*

Z: It all happened at the same time when the SHOCK THEATER package—DRACULA, FRANKENSTEIN, WOLFGANG and all those lesser ones—were rented out and licensed to the TV stations all over the country. New York didn't have anyone the first year; they showed them without a host, and I was in Philadelphia. It's just strange that we didn't all get together. I was apparently the only one who ever got on a cover and that was probably because Warren was in Philadelphia and saw all this excitement.

SS: *Did the other horror hosts follow your lead or did everyone come up with the same idea at the same time?*

Z: No, they all came up with different ideas, everyone did it differently.

SS: *You endured while the others didn't.*

Z: Some did, though. There was a guy in Cincinnati, I think. This guy who called himself doctor something-or-other, he was funny and he was on for a long time. He finally gave up and went to California and became a voice-over person. He did very well.

SS: *Have you seen any of the new horror hosts in the last few years, like Elvira?*

Z: Well, Morgus came back, the guy who was the original Morgus. He started the same time I did in New Orleans, and he came back through MTV a couple of years ago. He had about four or five people in the cast, which amazed me because we never could afford that kind of thing.

SS: *There was Doctor Shock in the 70s, who worked out of Philadelphia. He used your make-up and everything.*

Z: When I left they called me and said, "Do you want to do it again?" I said, "I really can't come down there," and they said "Do you mind if this guy gets dressed up like you?" I said I could see no reason why not...

SS: *If he really wants to dress that way.*

Z: He was a magician by trade. He died young, but I never saw him.

SS: *How about Elvira?*

Z: Well, I've never seen Elvira's act, but I did see her in the studio when she was doing her taping and she's a very funny lady, with or without the costume. She looks entirely different! Her hair is short and blond. I ran into her when she was signing autographs here in New York, even though the show was never shown here. She kinda made a deal with the Hammer Corporation and did Hammer Film introductions and closings. That sounds like a pretty cushy job. Nobody ever asked me to do that. I don't know what that adds to a movie, anyway, except to say, "Well, here comes the movie!"

SS: *People associate you with horror movies, but your schtick was basically comedy. Were you influenced by any stand-up comedians?*

Z: No, not really.

SS: *Where did you get your ideas?*

Z: I don't know. I was not allowed to see these movies when I was a kid, but we were always doing experiments at the intermissions, which were always to do with something that was going on in the movies—not always, but sometimes—and we would show you where they went wrong, you know? I mean, when you're playing with a big bunch of jelly you can't be serious. (Laughs)

SS: *How did you get the job?*

Z: In Philadelphia I had been doing a cowboy show called ACTION IN THE AFTERNOON, and one week I played an undertaker on that. So three years later, when the SHOCK THEATER package was released, they called and asked if I wanted to be the M.C. I didn't know what they were talking about, 'cause I'd never seen horror movies. When I was a kid I wasn't allowed to, and then later on it didn't occur to me to go see FRANKENSTEIN when I got older. So I just started playing this crazy-mad professor whatever you'd call it, doing these crazy experiments. It came out funny.

SS: *It certainly did. Whose idea was it to have Gasport in the burlap sack?*

Z: (Laughs) Well, that's because we couldn't afford to have anybody on camera; one person was more than they could afford, you know? They weren't paying any money to begin with, and we had no money for props: to buy bananas was a big deal. So Gasport was just in the bag and he would moan and groan.

SS: *Rather like your wife.*

Z: Yeah, the wife's in a box. You never see her, but she's in there, banging away.

SS: *You mentioned that you weren't allowed to see horror movies as a child. What did your parents think when they*

learned what you did for a living?

Z: Now, you know, I've got to figure that out. My mother was alive; I think my father died before that. I don't know if she stayed up and watched it. She was probably asleep in bed; I don't know if she ever saw it. I'm not even sure that my brother or anybody else saw it. It's always a mystery to me as to whether they knew what I did.

SS: *Since SHOCK THEATER was shot live, do you remember any major mistakes happening?*

Z: Yeah, sure, they happened all the time. If the guy opens the door and they don't get to me right away, that kinda messes it up right away, because they have to shut off the film sound and turn on the TV camera.

SS: *It can't be easy.*

Z: Oh, it's not. One of the things that was interesting, in New York, was that they had different union rules. In Philadelphia the director actually pushed the buttons, and he knew what was supposed to happen. But in New York, he had to tell somebody to do it.

SS: *Right. An assistant director.*

Z: And that would delay things occasionally. I remember doing a swimming show one time. I dove into the wife's big box that the wife lived in and they camouflaged it and kept the camera low so the people couldn't see there was water in this thing, and they built a special big box. So I dove into it, and so much water came out that it was all over the studio and I was saying, "Wait a minute! I'm standing in my bare feet and all these cables are everywhere! Is - this - oh - kay?" (Laughs) They all assured me it was. I don't think it was, but it wasn't something that would have been funny on TV unless I had sparked out right there.

SS: *Didn't you drive into the studio in a car one day to do a shot?*

Z: We did that in Philadelphia. We had a gigantic studio in Philadelphia; it had great big swinging doors and it was very high. There was a catwalk that went all the way around, and there was a spiral stairway that came down in the corner. That's how I used to enter every night. And this whole corner was mine, you know? And it was all with crinkled paper to look like big stones in a dungeon, you know? And it was very impressive. And there was a door which would swing open to bring in equipment or scenic stuff, and we drove a car in there. We had fires; we had all kinds of things.

SS: *Did you use the same ideas for break-ins on the New York show?*

Z: When we'd repeat a show—and in New York we repeated some shows every few months—we used to try other places to do it. Some people say we should have stuck with just the ones that were funny the first time and do it over again, but we always tried to find some different way of answering back.

SS: *The show was originally called SHOCK THEATER, and then they changed it, for a*



ABOVE: Zacherley greets his many fans at Scarlet Street, "the favorite mag of the Royal Family of Transylvania."

BELOW: The Cool Ghoul tackles college football. Doubtless Transylvania Tech didn't have a game that day.

Courtesy of the Brunas Collection



Courtesy of the Brunas Collection

ABOVE: We thought that we would never see/A shot of Zach inside a tree—but here it is!

BELOW: Zacherley is all set for a hard-hitting panel discussion as he invades yet another Universal classic on **SHOCK THEATER**.

Courtesy of the Brunas Collection



brief period of time to ZACHERLEY AT LARGE.

Z: Yeah, ZACHERLEY AT LARGE didn't last long. Dave Garroway, who had GARROWAY AT LARGE, a morning show that preceded THE TODAY SHOW, was a terrific fan. He had me on the morning show twice, which astonished me, and he was such a fan that they built a huge set just for me to be coming up out of a sewer. They built it high off the ground, and with a manhole cover, and he's walking around up there and he says, "Zacherley?", and from underneath I push up this lid and come up and invite him down. So we went to another set where we were up high and it looked like we were coming down a ladder into this thing. He loved it! He says, "Zacherley, you gotta do something; I want you to talk to my wife." He says, "I imitate you at home. We'll call her and you talk to her and she won't know whether it's you or me." And we did and he was like a kid. Anyway, his producers wrote a letter to us and said we couldn't use that expression "at large". He apologized; he wrote me a letter and apologized and said, they gotta do this, some copyright or some nonsense. Anyway, that's when they just called it ZACHERLEY.

SS: At one point, you were preceded by writer Ben Hecht. He had a talk show

Z: A lot of things were going on there. Pat Boone and Patti Page had an hour, and then there was THE VOICE OF FIRESTONE, which had opera singers coming in singing "all sweetness to your life"—it was funny, really funny. I had a little office, so I had all this stuff hanging around the wall. It was sent in by the kids. And these people would hear about it and they'd come in and look at it all. Pat Boone was a big fan of horror movies, so he had me on his show a couple of times and that was great.

SS: Pat Boone was a fan of horror films??!

Z: Oh, yeah.

SS: He of the white bucks?

Z: His daughter was in town here and I sent her a copy of the show that I had of his; I wasn't sure he had one.

SS: What station did you enjoy working for the most?

Z: Channel 7 had the best movies and we also had the orchestra. Each network had a house orchestra in those days. For instance, the PAT BOONE SHOW had about 45 guys from the house orchestra being paid every week for Pat Boone. And they were great, but they didn't want to be on my show until they found out the kids on their street saw them on the show the first time. So then we had the Transylvania Gypsy Band about five times. Well, now, I'd better get upstairs, so come up and enjoy that thing.

SS: Thanks! We'll be there.



Paying a visit to the set of 1963's THE RAVEN, Forrest J Ackerman displays two copies of Famous Monsters to Vincent Price. That's Price on the covers, too, in HOUSE OF USHER (1960) and THE PIT AND THE PENDULUM (1961).

FORREST J ACKERMAN

Forry has a new magazine out called *Monsterama*, along with a video tour of the Ackermansion called HOORAY FOR HORRORWOOD. Seated at a Horror-Thon table flashing his glorious rings, Mr. Filmonster signed autographs, chatted with fans, and took some time to stroll down Scarlet Street—a journey that took us all the way to Fanex 5 in Maryland, where this interview was completed.

Scarlet Street: When you created Famous Monsters, quite a few of the great horror stars were already gone. Who would you like to have met?

Forrest J Ackerman: Lon Chaney.

SS: If you were going to start Famous Monsters today, would it be the same? Or would it take a whole new direction?

FJA: Well, I've sort of started it in a way with *Monsterama*. It's not going to have any of the slash and gore or any of that sort of thing; that's well taken care of in a variety of magazines. I just don't want Lon Chaney and Bela Lugosi and Boris Karloff to be forgotten. So as long as there's a mar-

ket for that—and I've already got letters from England and Australia on the first issue; I'm hearing from a whole nostalgia crowd that are now 35 or 40 and they're jumping for joy. I'll continue to produce it.

SS: When did HOORAY FOR HORRORWOOD come out?

FJA: It was released in New York on my birthday, November 24th of last year.

SS: What is it about? Are there clips?

FJA: The videotape is a 75-minute tour, first of all, of my 18-room home with the 300,000 things: the 600 movie props, 125,000 stills, 50,000 books, and so on. And intertwined with it is Ray Bradbury—I edited and published Ray's first story in 1938 and he talks about our youth-hood together—and one of the cult queens, Bobbie Bresee, talks about our relationship. Boris Karloff's daughter is seen for the first time. She had brought her two sons over to see me one time. There's a lot of interspersed stuff with personalities I've been involved with.

SS: Of the hundreds of thousands of items collected in the Ackermansion, do you have a favorite piece?

FJA: Yes. In October, 1926, as a nine-year-old boy, I was walking by a newsstand and the original science fiction magazine called *Amazing Stories* jumped off the newsstand, grabbed hold of me, and said, "Take me home, little boy; you will love me". And it was an artist named Frank R. Paul who drew the cover that attracted me to the magazine. Before he passed away, I commissioned him to re-

draw that cover for me. It had a character on it which he replaced with myself. So there I am. It says, "This is your life, Forrest J Ackerman", by the artist who attracted me to science fiction. So it is a unique item, and he's dead; it could never be replaced, and in case of a big earthquake, I would head for that. A second favorite, since I've seen the film METROPOLIS 78 times, is the female form in it, the robotrix. The original was probably blown to bits in the Blitz of Berlin, but two talented young men spent a year and a half and \$600, and recreated it for me. They've moved on. One of them has got an Oscar. So if an earthquake destroyed that robotrix, I don't think they'd ever be hireable again to do it.

SS: Tell us about the rings you're wearing. They're very special, aren't they?

FJA: The one is Bela Lugosi's Dracula ring, which has been seen on the screen on the finger of Lon Chaney, Jr., and on John Carradine and Lugosi himself. There was a young boy of 15, who had never seen a Lugosi film and finally saw one and was totally captured by Lugosi. This boy found out that Lugosi, by the world forgot, was living in solitude in the boy's neighborhood. Well, he was afraid to ring Dracula's doorbell, so he got his aunt to call and ask about coming over for an interview. When Lugosi said it was fine, she asked if she

could bring her nephew along. Well, when the boy saw that Dracula didn't bite, and that he could use all the help he could get, he became sort of as Renfield in DRACULA, sort of under the spell of Lugosi, and in the last three years of Lugosi's life this boy did everything he could to help him out. Well, as Lugosi felt that the end was nearing, he began to give things to the young man. He gave the boy one of his three Dracula capes—he was buried in one—and this Dracula ring, and a cane, and some poetry that he had written when he was 19 years old, and all kind of Lugosiana. Well, the young boy treasured it all, but after Lugosi died it occurred to him that he was just Joe Nobody, so to speak, and here he had all this wonderful stuff, and it was lost to the world. So he decided that it would make much more sense if I had these treasures, because once a year they take me off the bench and prop me up and put me on television for Halloween. This other ring, the scarab, Boris Karloff wore in 1932 when he was Imhotep, the 3700-year-old mummy that came to life in the film THE MUMMY. There was a young man named Philip J. Riley; he came out to Los Angeles from Brigantine, New Jersey, and befriended me and began helping out around the house. I can always use helping hands; it's an 18-room home

and I'm just one guy trying to do a dozen different things at once. Philip was down at one of our beaches and in the window of an antique shop he saw this ring. It was not advertised as belonging to Boris Karloff; I presume the antique people had no idea what it was. So he purchased it and then made me a present of it.

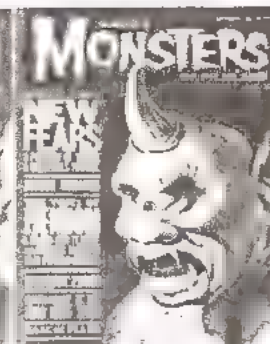
SS: In the past you've made quite a few cameo appearances in the movies...

FJA: It is by no means past tense. Of the two most recent I've done, I play a judge in one. I don't know if your mother would let you see such a film—NUDIST COLONY OF THE DEAD—all those naughty nudists who won't stay dead, you know; they keep poppin' up in the graveyard.

SS: We missed that one.

FJA: Well, it's not been released yet. The plot is that five gorgeous girls in negligible negligees take showers. That's it. I play the socially redeeming feature. I keep my clothes on and deliver 87 lines of dialogue. And there's a film called OSCAR in which I appear as the boyfriend of Yvonne DeCarlo in a wedding scene. And somebody here asked me if I'd be available next July to do a part in a vampire film for them. In 1931, in the original FRANKENSTEIN, there was a prologue where Edward Van Sloan came out from behind the scenes and spoke to the audience and said

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Courtesy of Forrest J Ackerman

Wearing Bela Lugosi's Dracula cape and ring, Forrest J Ackerman poses as Lugosi's character Count Mora in the MGM 1935 film *MARK OF THE VAMPIRE*, with *Scream Queen* Brinke Stevens reprising the role of Carroll "Luna" Borland. Makeup by Paul Clemens, photo by Lisa Shobert.

something like, "The producer, Carl Laemmle, feels that it would be unkind to subject your nerves to such a strain. This is a film that may frighten you, it may terrify you, it may horrify you." So I reprise his role. They have me in a tuxedo and I come out from behind the screen and say exactly the same things except, instead of saying Carl Laemmle, it's the name of the new producer. So that's something that I'll be seen in. I've done about 35 of these cameos.

SS: You recently attended a convention in New Zealand, didn't you? How was it?

FJA: Well, very flatteringly, they called it *Foory Con!* It was for 10 days, and they put me up in a suite, and TV people came up to the room. For three hours they cobwebbed the whole place and they had me sitting there as though I'd been sitting there for a couple of hundred years. And when the interviewer came in looking for me, I had my back to the camera and I turned around and said, "Ah, I bid you welcome. I've been waiting for you since the 13th century." And there's a young fellow starting a film in September, who took advantage of my being there to have me come out to a zoo and shoot four sequences. It's set late in 1957 and he had me in the kind of clothing worn in New Zealand at that time, but he had me holding the first issue of *Famous Monsters*, which actually didn't appear 'til February 1958. Well, they had me in front of a lion's den and they hoped that

ma and pa lion would come out and roar a bit and waggle their tails and put on an act, but they couldn't be less interested. We whistled Dixie and stood on our ear and offered them smorgasbord: nothing, they just yawned. So we shot the scene anyway and started to pack up to leave, and out came ma and pa lion, doing their act and roaring around, so we unpacked and did the scene again. So it was really a grand time *Down Under*.

SS: We hear there's a sequel to *HOORAY FOR HORRORWOOD*, for which you traveled to England.

FJA: Yes. I hunted up the tomb of that teenager who at 18 wrote *Frankenstein*; I never could establish if *Frankenstein* wrote back. I took the opportunity while I was at Mary's tomb to ask her that question, but I didn't get any response. I *did* find the urn with the ashes of Bram Stoker of *Dracula* fame, and I went to the home where H.G. Wells wrote *The Time Machine*. I spent from two in the afternoon 'til midnight with Ray Harryhausen, interviewing him. On the East Coast we got to Sam Moskowitz, one of the major forces in science fiction ever since he was part of the trio that created the first world science-fiction convention in '39, and Jerry de la Ree, who has a master collection of science fiction and fantasy. And up in my baliwick, on the West Coast, we got to Gene Roddenberry of *STAR TREK* fame, and Ann Robinson, the star of *WAR OF THE WORLDS*. We went to Rick Baker, *Monster Maker*, and Joe Dante, who gave us the two *GREMLIN* films, and John Agar, and Curt Siodmack, the man who gave us *DONOVAN'S BRAIN* and the immortal lines, "Even a man who's pure in heart and says his prayers by night, will become a wolf when the wolfbane blooms, and the moon is full and bright." He drove down 250 miles from where he lives in Three Rivers, California, and was interviewed for this follow-up tape, and Robert Bloch is involved and Ray Bradbury and just all kinds of local personalities. On top of the second video cassette, I put together two collections of gum cards. I don't know if they include gum any longer, but the sets are 45 cards a piece. One set is about fantasy and horror and monsters, and the other is strictly science fiction. And then I put together two calendars for 1992. One has 13 covers from our magazine *Famous Monsters* and the other has 13 pieces of artwork by the pioneer science-fiction artist Frank R. Paul and by Hannes Bok and an artist named Elliott Dold.

SS: We'll have to buy two calendars for our *Scarlet Street* office this year.

FJA: You know, I once had a column called "Scarlet Letters".

SS: I think we may have taken that from you.

FJA: Well, I took it from Nathaniel Hawthorne...

SS: Well, then, we feel better. It's our *Let-*

ters to the Editors column in *Scarlet Street*. FJA: "Scarlet Letters"?

SS: Yes.

FJA: Well, I'll be darned. Wasn't there a Fritz Lang film called *SCARLET STREET*?

SS: Yes, and our first issue was dedicated to Joan Bennett.

FJA: I was on the set; I was watching him direct her. I arrived around 10:30 in the morning, and all she had to do was just open a door and peer out a moment and retreat. And that went on 10:30, 11:30, 12:30, they broke for lunch, came back and she was still opening and closing that door and I thought "My God! When she finally has to do something, or say something, or interact...will they ever get this picture made?"

SS: What's next on the agenda for FJA?

FJA: Well, November 24th I'll be celebrating my 75th birthday. On my 70th birthday, I had 400 friends from all around the world, so we may be exceeding that number for the banquet this time around. They're coming from Czechoslovakia, as far as I know.

SS: Well, Happy Birthday in advance!



NEWS

BITE

"It's a fabulous cast. Francis is such a visionary. This should be an extraordinary film."

So said Cathy Orloff, publicist for the new Francis Ford Coppola film scheduled to begin production on October 14 of this year. Coppola returns to his horror-film roots (1963's *DEMENTIA 13*) with a big-screen adaptation of *Dracula*. The film had been called *DRACULA: THE UNTOLD STORY*, but *Scarlet Street* learned that the present working title is *BRAM STOKER'S DRACULA*, which suggests that this may well be the first film version of the story to actually follow the plot of Stoker's book.

The aforementioned "fabulous cast" includes Winona Ryder as Mina, Keanu Reeves as Jonathan Harker, and Gary Oldman as Dracula. Singer/songwriter Tom Waits will play Renfield and Anthony Hopkins is Professor Abraham Van Helsing. Other cast members include Bill Campbell (*THE ROCKETEER*) and Cary Elwes (*THE PRINCESS BRIDE*).

Jim V. Hart has written the script for this sure-to-be "extraordinary film" set for release, late in 1992.

—Jessie Lilley



RIPPING TALES

Laird Cregar *The Forgotten Ripper* Part Two

by Kevin G. Shinnick

Last issue, we examined the early life and career of Samuel Laird Cregar. Cregar worked steadily, the dream of every actor, and yet, he wanted more. Cregar wanted to play leads instead of supporting roles; he wanted to win the girl and put an end to his vastly successful career as a villain.

After the relative success of *THE LODGER*, 20th Century Fox wanted a repeat performance, so they brought back the same producer (Robert Bassler), director (John Brahm), and screenwriter (Barre Lyndon, working with author Patrick Hamilton) and set them to work on *HANGOVER SQUARE*. The studio even set the film in 1890s Victorian England, reportedly to Laird Cregar's chagrin. (*HANGOVER SQUARE* contains a "bloop-er". Although the film is set in 1899, a theatre program clearly reads "1903".) The actor refused to do the film at first, but when Fox threatened to suspend him, he finally relented. Cregar was, however, still dieting, dropping nearly 100 pounds during the shoot, and making arrangements to have surgery to prevent his regaining the weight.

Fox pulled out all the stops on *HANGOVER SQUARE*, lavishing a great deal more money on the production than they had on *THE LODGER*. They signed screen star Linda Darnell to provide sex appeal and George Sanders to again represent Scotland Yard, this time as

a psychiatrist. Also in the cast was lovely Faye Marlowe as Cregar's fiancée, as well as Alan Napier (later known as Alfred on TV's *BATMAN* series) as her father. The smartest move that the studio made was to sign composer Bernard Herrmann to write the score. The film revolved around a tortured composer, and Herrmann's score, including the concerto that Cregar finally "conducts" at the end, is sheer perfection. (Herrmann's composition, titled "Concerto Macabre for Piano and Orchestra", was recorded for two albums: *THE FILM MUSIC OF BERNARD HERRMANN* on Cinema Records and RCA's *CITIZEN KANE: THE CLASSIC FILM SCORES OF BERNARD HERRMANN*, conducted by Charles Gerhardt.)

The plot of *HANGOVER SQUARE* concerns George Harvey Bone (Cregar), a young composer who suffers blackouts, preceded by harsh discordant noises, when he is under stress. George fears that he may be responsible for a series of murders committed during one of his blackouts. With his fiancée, Miss Barbara Chapman (Marlowe), George visits Dr. Middleton (Sanders). It seems that George's stress is a result of his trying to finish his latest composition for Sir Henry Chapman (Napier), who wishes to conduct one of his pieces.

Told to relax, George does so at a small music hall where he spies songstress Netta Longdon (Darnell). He is smitten by her beauty

Kevin G. Shinnick has written a review of *KING OF KONG ISLAND* for *Videomaze* magazine's current issue #3.



Laird Cregar in *THE LODGER* (1944)



Credits

20th Century Fox. 1945. Director: John Brahm. Producer: Robert Bassler. Screenplay: Barre Lyndon. Based on the novel by Patrick Hamilton. Cinematography: Joseph La Shelle. Music: Bernard Herrmann. Black and white. Running time: 77 minutes.

Cast

Laird Cregar (George Harvey Bone), Linda Darnell (Netta Longdon), George Sanders (Dr. Middleton), Glen Langan (Carstairs), Faye Marlowe (Barbara Chapman), Alan Napier (Sir Henry Chapman), Frederick Worlock (Superintendent Clay), J.W. Austin (Detective Inspector King), Leyland Hodgson (Detective Sergeant Lewis), Clifford Brooke (Watchman), John Goldsworthy (Butler), Michael Dyne (Mickey), Anne Codee (Yvette), Francis Ford (Ogilby), Charles Irwin (Manager), Frank Benson (Newsman), Connie Leon (Maid), Robert Hale (Costermonger), Leslie Denison (English policeman).

LEFT: It was Cregar's performance as Jack the Ripper, a.k.a. *THE LODGER*, that earned him the role of George Harvey Bone in *HANGOVER SQUARE* (1944). **BOTTOM RIGHT:** George falls under the sultry spell of Netta (Linda Darnell). In the 40s, Darnell was second only to Rita Hayworth in the 20th Century Fox seductress department before displaying a fine flair for comedy in *UNFAITHFULLY YOURS* (1948) and *A LETTER TO THREE WIVES* (1948).

and tosses off a quick composition for the girl Netta's accompanist, Mickey (Michael Dyne), fits some words to the tune. The trio end up drunk outside Netta's home, where they find that her landlady has turned out Netta's Persian cat. George takes it home with him.

Mickey sells the music piece, and Netta and he scheme to use George to advance their careers. George neglects both his concerto and his fiancée, preferring the company of Netta. She, however, has her sights set on handsome theatre producer Carstairs (Glen Langan, whose career would reach new heights as *THE AMAZING COLOSSAL MAN* in 1957). George, meanwhile, has one of his spells and nearly kills Barbara, though she doesn't know who attacked her.

Later, George asks Netta to marry him, only to discover that Carstairs has already proposed. George suffers another blackout and kills Netta. Luckily (for George, anyway) it is Guy Fawkes Day, the traditional British holiday when the traitor Guy Fawkes is burned in effigy. George disguises Netta's body as a "Guy" and blatantly places it atop a huge bonfire in front of a crowd of onlookers. The crowd chants and dances as the killer makes his escape.

Time passes. George finishes his composition, but is confronted by Dr. Middleton. The psychiatrist accuses George of having committed the crimes, suggesting that the facts are hidden in George's subconscious but that he is now, perhaps, dimly aware of his actions. George denies this, but knocks the doctor senseless when Middleton suggests they go to Scotland Yard. That night, George premieres his concerto at Chapman's home.

Accompanying the orchestra upon the piano, George is tormented as memories of his crimes suddenly return to him. (The murders are shown in a series of dissolves and overlapping images.) The concerto builds in its madness as the full horror of his crimes floods the composer's mind, causing him to collapse.

Barbara replaces George at the piano as he is taken away by a recovered Dr. Middleton. George confesses to the psychiatrist, who reassures the mad musician by telling him that he's not responsible for his actions. George begs that he be allowed to hear

the conclusion of his concerto before being taken away, but several detectives from Scotland Yard confront him. They soothingly reassure him; "Come quietly, sir. We know what you've done, but you can't be blamed. You'll never be hanged." George eludes the detectives by setting fire to the house. He tries to convince the terror-stricken audience to remain in the room until the concerto reaches its climax, then runs to the piano to conclude the piece. Barbara tries to save him, but George resists, madly playing as the room erupts in flame. Finally Middleton snatches Barbara away. Outside, we hear the final notes of the concerto echoing from the inferno. "Perhaps it's better this way," Dr. Middleton tells Barbara. George plays the last somber chords of his composition, then succumbs to the flames.

HANGOVER SQUARE runs only 77 minutes, and zips by at a very quick pace. Universal's *PHANTOM OF THE OPERA* (1943) seems to have influenced major portions of the film, and certain echoes—the mad composer striving to finish his great work and perishing in mass destruction as it is played—are surely deliberate.



It's interesting to note that many films of this period treated characters with mental disorders sympathetically while using them primarily as a menace. In *HANGOVER SQUARE*, Cregar is a likable man with an unfortunate illness, constantly being told that he is not responsible and no one blames him. Edward G. Robinson's character in the 1941 version of *THE SEA WOLF* is an intellectual who rationalizes his brutalities. Earlier, in the 1937 version of *NIGHT MUST FALL*, Robert Montgomery played what seems to have been a prototype for *PSYCHO*'s Norman Bates.

Yet Cregar always was the most versatile of villains. One can read most of the actor's emotions in his expressive eyes, and his elegant speaking voice, so soft and reassuring, can become darkly menacing in a moment.

It appears that Cregar's health deteriorated during the making of *HANGOVER SQUARE*. He suffered memory lapses and flubbed lines, an unusual circumstance for the dedicated actor. Still, Cregar must have thought little of this problem, for after shooting finished in the fall of 1944, he granted interviews about his weight loss and plans for the future. Cregar entered a Los Angeles hospital for surgery to help him lose weight permanently, but less than a week after the operation he suffered a heart attack. He seemed to recover, but as a result of excessive dieting and the surgery, the actor suffered a second and fatal heart attack that same evening. Samuel Laird Cregar was dead, at age 28, on December 28, 1944, a month before *HANGOVER SQUARE* was released to an appreciative public. Ironically, Cregar received some of the best reviews of his career, posthumously.

THE LODGER's Merle Oberon went on to star in *A SONG TO REMEMBER* (1945), *THE OSCAR* (1966), and *HOTEL* (1967). She divorced Lucien Ballard in 1939, married Bruno Pagliai in 1957, and had two children. Oberon passed away in 1969.

Witty, debonaire George Sanders graced such films as *THE PICTURE OF DORIAN GRAY* (1945), *THE GHOST AND MRS. MUIR* (1947), *ALL ABOUT EVE* (1950), and *THE VILLAGES OF THE DAMNED* (1960). He married Zsa Zsa Gabor in 1949, divorced her in 1957, and married Benita Hume in 1958. When his wife passed away in 1967, Sanders grew depressed; finally, in 1972, he committed suicide.

Linda Damell worked exclusively at Fox until 1951, appearing in *ANNA AND THE KING OF SIAM* (1946), *MY DARLING CLEMENTINE* (1946), and *FOREVER AMBER* (1947). She then freelanced until her death in 1965.

Temperamental composer Bernard Herrmann continued to write memorable scores until his death in 1975. They include *THE GHOST AND MRS. MUIR* (1947), *PORTRAIT OF JENNIE* (1948), *THE DAY THE EARTH STOOD STILL* (1951), *VERTIGO* (1957), *THE SEVENTH VOYAGE OF SINBAD* (1958), *NORTH BY NORTHWEST* (1959), *PSYCHO* (1960), and *MARNIE* (1964).

John Brahm directed *THE MAD MAGICIAN* (1954) and classic episodes of *TWILIGHT ZONE* ("Time Enough to Last"), *THRILLER* ("Waxworks"), and *THE OUTER LIMITS* ("The Bellerose Shield"). He died in 1982.

It is a shame that 20th Century Fox has yet to release *THE LODGER* and *HANGOVER SQUARE* to video. They are, with 1939's *THE ADVENTURES OF SHERLOCK HOLMES* and *THE HOUND OF THE BASKERVILLES*, probably the best examples of the studio's skill in evoking the Victorian era. (A Hollywood quip at the time was that the studio should be renamed "19th Century Fox.") *THE LODGER* and *HANGOVER SQUARE* should be seen to fully appreciate the gifts of a talented actor who died far too young.

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The Crucifer of Blood

Having exhausted the film possibilities of the world's best-selling book—the Bible—Charlton Heston takes on the most popular figure in fiction, Mr. Sherlock Holmes.



THE CRUCIFER OF BLOOD, TNT'S entry in the Sherlock Holmes sweepstakes this fall, begins as a thinly-disguised variation of Sir Arthur Conan Doyle's *The Sign of Four*. Again we find ourselves in the Red Fort of Agra, where Jonathan Small is coerced by his unscrupulous cohorts into stealing a vast fortune in jewels. Almost immediately, though, we're plunged headlong into a Sherlockian mirror world in which everything isn't quite what it's been in the past. The first hint that CRUCIFER is not going to be a standard retelling of an oft-told tale comes when one of Small's cohorts is revealed to

be Neville St. Claire, a character who belongs, not in the novel *The Sign of Four*, but in the short story "The Man with the Twisted Lip". Soon we encounter St. Claire's daughter, Irene (Adler?), his superior, Major Ross (promoted to Colonel in "Silver Blaze"?); the Ross butler, Birdy (fresh from *The Valley of Fear*?); and such bona fide *The Sign of Four* alumni as Tonga the Pygmy and Mordecai Smith. Before the story's end, we've met Inspector Lestrade (appropriated from many tales, not including *The Sign of Four*), boarded the Gloria Scott (from the adventure of the same name), and embarked on

an altogether new mystery involving the Giant Rat of Sumatra (alluded to briefly in "The Sussex Vampire"). That such a hodgepodge of Holmesiana manages to entertain and achieve a high level of coherency is a tribute to the skills of the late playwright Paul Giovanni and the man who adapted, produced, and directed Giovanni's play for its television version: Fraser Heston.

Heston has put together a top-notch cast, beginning with his father, Charlton, as Sherlock Holmes. (The elder Heston starred in a successful West Coast production of the play in which, amazingly, Watson was played by Jeremy Brett!) Heston acquits himself well as Holmes, but he's undermined by the Great Detective's almost-peripheral involvement in much of the action. Betraying its stage origins, CRUCIFER time and again cuts away from Holmes to indulge in static, plot-filled dialogues between supporting players. Still, Heston is up to the demands of the role, and if he never scales the heights of such stellar Sherlocks as Rathbone, Cushing, and Brett, neither does he plumb the depths with Owen, Granger, and Cook. The star's best moment, oddly enough, comes not when he's playing Holmes as Holmes, but when he plays Holmes in the guise of the ancient Chinese proprietor of a Soho opium den. Stereotypical though it is, it's one of the best Holmes-in-disguise sequences ever committed to film.

Playing Watson to Heston's Holmes is veteran actor Richard Johnson. (Horror/mystery fans will recall Johnson from 1963's *THE HAUNTING*, in which he invited Julie Harris, Claire Bloom, and Russ Tamblyn to spend the night in a none-too-friendly house.) Johnson is an exceptionally winning Watson. He plays the good



A crime in the making! Richard Johnson as Dr. Watson (LEFT) almost steals *THE CRUCIFER OF BLOOD* from Charlton Heston as Sherlock Holmes (RIGHT).

doctor very much as Conan Doyle crafted him, and even manages to make his stiffly-written love scenes with Irene St. Claire passable, if not exactly palatable.

John Castle turns in his usual deft performance as opium-addict Neville St. Claire, and Susannah Harker as Irene does well by a difficult role. Surprisingly, Simon Callow, who is usually so dependable an actor, makes a total botch of Inspector Lestrade, burying the character beneath a braying laugh that makes it sound as if the Scotland Yard official had recently escaped from PINOCCHIO's Plesure Island.

The best performance by far comes from Edward Fox as Major Ross. Fox employs the stiff-upper-lip persona that's served him so well in the past to etch an amusing, on-the-money portrait of a treasure-crazed megalomaniac. CRUCIFER's high water mark comes when Ross, killed by someone whose identity will not here be revealed, springs to life before St. Claire's drugged eyes. "What's it like being dead?" asks the soon-to-know St. Claire. "You know, it's amazing to find oneself still in the swing of things," replies Ross with a grin. "I like it."

Chances are you'll feel much the same way about THE CRUCIFER OF BLOOD.

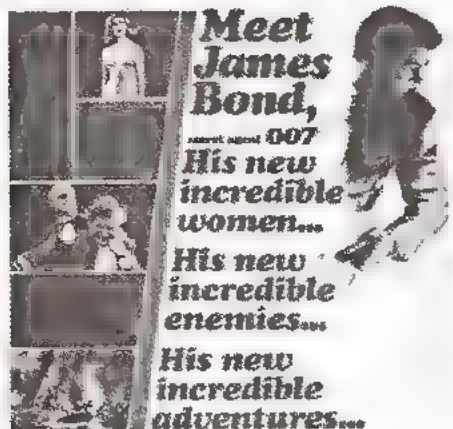
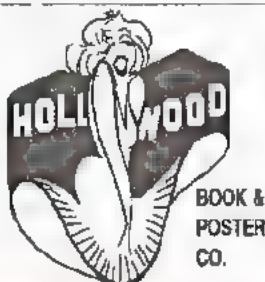
—Richard Valley



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Inspector Lestrade takes charge of the great Agra treasure under the watchful eyes of Irene St. Claire and Sherlock Holmes. Pictured: Susannah Harker, Simon Callow, and Charlton Heston.

PLEASE NOTE: THE CRUCIFER OF BLOOD will air November 9, 1991 at 8pm and be repeated at 11pm and 1:30 pm (11/10) EST. Later airdates: November 5, 9, 10, 17, and 28.



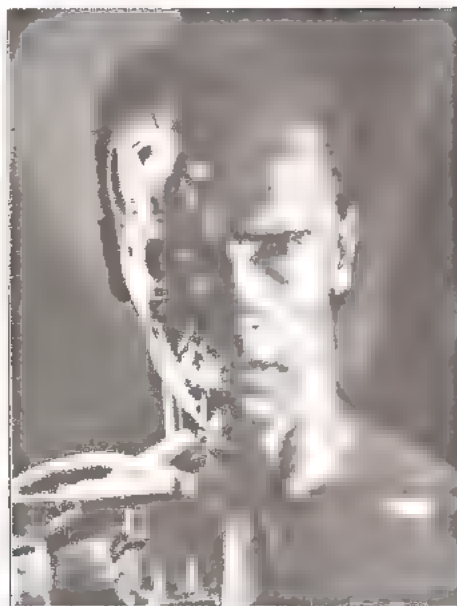
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SCREEN



...and Screen AGAIN!



DEAD AGAIN

Paramount; 1991

Directed by Kenneth Branagh
With Kenneth Branagh, Andy Garcia, Derek Jacobi, Hanna Schygulla, Emma Thompson.
Rated R

DEAD AGAIN is one of the more pleasant cinematic surprises that Hollywood has given us this year. The film proves not only that classy and reasonably literate movies can still be made, but also that they can actually make money. Its theme, reincarnation, has had a less-than-distinguished track record, although Hollywood can't be blamed for not trying since the Bridey Murphy hoopla of the 50s. (Remember 1956's I'VE LIVED BEFORE? With Jock Mahoney?...Didn't think so.) Probably the best reincarnation film that Hollywood has produced since then was Robert Wise's underrated AUDREY ROSE (1977), which didn't exactly set the box office on fire.

DEAD AGAIN is less a reincarnation film than a romantic thriller. Set in Los Angeles, the picture's protagonist is Mike Church, a private detective who specializes in finding heirs and missing persons. He is induced to learn the identity of a beautiful woman who, although suffering from a loss of memory, can recall, under hypnosis, her past life as the wife of a European expatriate opera composer, Roman Strauss. As the parallel story unfolds amid several major plot twists, we learn of

Strauss's eventual execution for his wife's brutal murder. However, this, as they say, is only the beginning....

To call DEAD AGAIN merely the best thriller of the summer would be giving it the dimmest praise possible; it is at least as good a thriller as THE SILENCE OF THE LAMBS (1991), and you don't even need a vomit bag in order to get through it. The movie is a throwback to all those glossy Hitchcock-inspired melodramas—STILL

OF THE NIGHT (1982), THE BEDROOM WINDOW (1987), DEAD OF WINTER (1987)—that Hollywood seemed to be releasing at about the rate of four a week a few years back. The difference is that DEAD AGAIN towers above most of the pack and stacks up even better than any of Brian DePalma's strained, overreaching "homages" to the master.

This is no small accomplishment, considering it is only the second directorial credit of Kenneth Branagh, who doubles as the film's leading man. The Irish actor's on-target mastery of American mannerisms and style of underplaying is good enough to fool anyone. Branagh doesn't fit into the traditional leading-man mode, but he's capable and likeable as Mike Church, and convincingly conveys the proud, zealous temperament of the character's alter ego, Roman Strauss. Branagh, a long-time admirer of Laurence Olivier, seems to have inherited that actor's insatiable ambition to dazzle the audience with his sheer versatility. It's a real fireworks display of talent that is all too rare in American movies these days and is a delight to behold.

Branagh's direction is likewise confident, managing to keep the film dramatically involving as well as visually interesting through the serpentine twists and turns of the plot. Branagh falters only in the distracting DePalma-like slow-motion climactic scenes, but for the most part, his style is straightforward and without gimmicks. In the best Hitchcock tradition, the spotlight is on character and romance as the action culminates in an old-fashioned



Kenneth Branagh and Emma Thompson in DEAD AGAIN.

© 1991 Paramount Pictures.

and emotionally grabbing climax that isn't in the least condescending.

Emma Thompson is the leading lady and the real-life Mrs. Branagh, which goes a long way toward explaining her being cast. She's an obviously intelligent actress who's never less than believable, although she's somewhat lacking in screen presence. The supporting players are generally fine, with the excellent Derek Jacobi conspicuously standing out as the somewhat shady hypnotist. However, Andy Garcia, as a slovenly newspaperman, can't do much to prevent his character from falling through the cracks.

In his first film, the vigorous and beautifully made *HENRY V*, Branagh proved his capacity for captivating the critics, but with *DEAD AGAIN* he's obviously staking out a mass audience. The picture's impressive box office performance hopefully proves that Hollywood is ready for a savvy, tasteful filmmaker who is not afraid of taking chances.

—Michael Brunas

BODY PARTS

Paramount; 1991

Directed by Eric Red.

With Jeff Fahey, Kim Delaney, Lindsay Duncan, John Walsh, Peter Murnik, Brad Dourif, Zakes Mokae. Rated R

Children, as they are growing up, have a terrible fear of losing parts of their bodies that they are beginning to learn how to control. As we grow, many of us retain that fear of mutilation and loss of limb.

The film *BODY PARTS* explores and exploits that fear admirably. Like the main characters, the film itself seems to be assembled from various sources. The opening titles evoke *THE RE-ANIMATOR* (1985); the musical-score theme is chillingly akin to the haunting music from *BLOOD ON SATAN'S CLAW* (1971). The rest of the film includes bits from *COMA*, (1973), *HANDS OF ORLAC* (1935), and Oliver Stone's *THE HAND* (1981). Amazingly, this unholy jigsaw, for the most part, actually works.

Much of the credit must go to Eric Red, best known as the screenwriter of the thriller *THE HITCHER* (1986). In this, his second directorial effort (his first was the little-seen *COHEN AND TATE* in 1988), Red shows a firm directorial style befitting the material. The photography by Van de Sande consists of mostly cold grey tones that add immensely to the detached, clinical feel of the film. Another film photographed by de Sande is *THE ASSAULT*, 1987's Best Foreign Film.

The story and screenplay are based on the novel *Choice Cuts* by Pierre Boileau and Thomas Narcejac, who are best known

in this country as the novelists whose works inspired the classic mysteries *DIABOLIQUE* (1955), remade in 1970 by ABC Circle



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Films as *REFLECTIONS OF MURDER*, and Hitchcock's *VERTIGO* (1958).

The story concerns Bill Chruschank (Jeff Fahey), a criminal psychologist who is involved in a terrible car accident in which he loses an arm. His wife, Karen (Kim Delaney), signs a release allowing Dr. Webb (Lindsay Duncan) to perform an experimental arm-graft operation. Just before undergoing anaesthesia, Fahey is wheeled into an operating theatre, where he witnesses his "donor's" head being surgically removed by Dr. Webb under the scrutiny of several armed guards. (Paramount's 1966 thriller *SECONDS* comes to mind, particularly in its use of the sound of the electric saw.)

Chruschank awakens to find that he must learn to control his scared, newly attached arm. His therapy goes well, and he returns home. All seems well, except for vivid flashes of violence that appear for no apparent reason. While he is interviewing a prisoner on death row, he is horrified to discover, from a tattoo on his wrist, that the arm must have come from a killer. He investigates and, by his new fingerprints, discovers that his arm came from mass murderer Charlie Fletcher (John Walsh). The violent images he sees are actually the killings that Fletcher performed.

Chruschank begins to behave differently, giving in to violent outbursts that force him to leave his family. On his own, he discovers that he was not the only recipient of Charlie Fletcher's "donations". Mark Draper (Peter Murnik) received a pair of legs that seem to work well until, one day, as Chruschank is driving behind him, Draper's leg uncontrollably stomps on the accelerator, nearly causing an accident. Draper is convinced that there are no sinister forces involved, and would rather not investigate further. Artist Remo Lacey (Brad Dourif) is actually painting more creatively since his arm graft, though his images are all of violence similar to Chruschank's visions. Lacey, too, feels that Chruschank's imagination is getting the better of him. However, Chruschank soon

finds that his fears are justified, as someone begins to stalk and mutilate the graft recipients, until only Chruschank remains.

Fahey, best known for being the real psycho in *PSYCHO III* (1988), is marvelous in the leading role. Kim Delaney is good, but disappears in the second half of the film, until the last minute. Lindsay Duncan follows in the grand tradition of scientists who forget their humanity so that their projects can continue. Newcomer Peter Murnik is quite convincing in his role, and it was a pleasure to see Zakes Mokae as a policeman trying to protect Chruschank from meeting the same grisly end that comes to the other transplant recipients.

However, Brad Dourif steals the film. An Oscar nominee for his role in *ONE FLEW OVER THE CUCKOO'S NEST* (1975), Dourif is probably best known now for playing psycho sickies in the pictures *BLUE VELVET* (1986) and *DUNE* (1985), and as the voice of Chucky in *CHILD'S PLAY* (1988) and its sequels.

The film raises many interesting questions that it fails to answer. The last 10 minutes try to explain too much and contain an abundance of gore, which had been used sparingly in the earlier scenes. Still, this is a much slicker film than producer Manusco's other well-known movies, notably the *FRIDAY THE THIRTEENTH* series, parts three through eight.

—Kevin G. Shinnick

MOBSTERS

Universal; 1991

Directed by Michael Karbelnikoff.

With Christian Slater, Anthony Quinn, Patrick Dempsey, Richard Grieco.

Rated R

In the 100-year history of motion pictures, there have been some great gangster films: *WHITE HEAT* (1949), *THE GODFATHER I and II* (1972 and 1974), *ONCE UPON A TIME IN AMERICA* (1984), and even the more recent *GOOD FELLAS* (1990).

MOBSTERS isn't one of them.

With its awkward, choppy pacing, the film tries to tell the story of the rise of



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Lucky Luciano and his cronies, but comes across more like "YOUNG GUNS (1988) Meet THE UNTOUCHABLES (1987)". According to the filmmakers, Luciano and

company were not a bunch of murderers who would sell their mothers to make a buck, but a bunch of nice guys who were just trying to make a dishonest living.

Christian Slater plays Luciano, and at times looks like he would rather be back in Sherwood Forest with Kevin Costner in *ROBIN HOOD* (1991). There is plenty of violence on hand, most of it so melodramatic it's almost cartoonish. Director Michael Karbelnikoff seems to have forgotten that you have to make the characters human and real to the point where the audience will care about them. As it is, all we get is one gun fight after another, and every gangster cliché in the book.

—Sean Farrell

THE ROCKETEER

Walt Disney Studios; 1991.

Directed by Joe Johnston.

With William Campbell, Jennifer Connelly, Timothy Dalton

Rated PG

In 1982, an editor at Pacific Comics called illustrator Dave Stevens with an offer to publish whatever Stevens wanted to draw for the last six pages of a comic book. Stevens, an aviation buff, used the space to draw a superhero with a rocket pack. He called the character the Rocketeer.

Nine years later, Walt Disney Studios has released a movie version of the cult favorite, costing upward of \$50 million. Clearly this flyboy, who was inspired by the movie serials of the 30s and 40s, has come full circle.

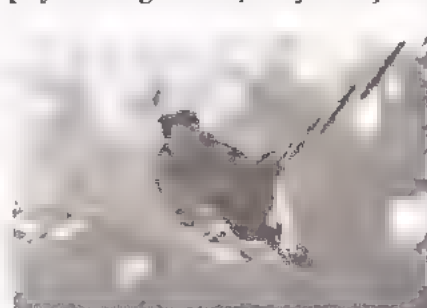
William Campbell plays Cliff Second, a stunt pilot who is forced to crash-land his Gee Bee airplane after it is shot up when he accidentally flies over a car chase. A pair of crooks, with the F.B.I. hot on their tail, bursts into the airport, where they hastily stash a stolen rocket pack in the cockpit of a plane.

Now grounded, with his Gee Bee damaged beyond repair, Cliff tries to find another way of making money, and stumbles across the rocket pack. Realizing that this could be the solution to his problems, Cliff decides to use the rocket pack himself, appearing at air shows as a flying man. What he has not counted on, however, is dealing with the villains who stole the rocket pack in the first place. Ultimately, Cliff Second finds himself battling gangsters, Nazis, and a hulking assassin who looks like Rondo Hatton, the B-movie actor from the 40s.

The film succeeds grandly in capturing not only the romance of the late 30s, but also all the thrills and excitement of the weekly serials. Industrial Light and Magic does a wonderful job handling the scenes showing the Rocketeer in flight. The effects may not be ground-breaking, but their understated style blends in smoothly

with the rest of the film, never overwhelming the story.

Alan Arkin is memorable as Peevy, Cliff's friend and mechanic; his calmer, more rational character contrasts nicely with Second, who always does things on the spur of the moment. Jennifer Connelly plays Cliff's girlfriend, Jenny Blake, an as-



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piring actress who is nothing like her comic book counterpart. Stevens based his Jenny on 50s pin-up queen Betty Page, using his then-wife, actress Brinke Stevens, as a model. As this is a Disney film, Jenny has been toned down quite a bit. Timothy Dalton, best known as the new James Bond, is very good as Neville Sinclair, a dashing Hollywood star who also has a deep interest in the rocket pack.

The Rocketeer may not be as famous as Superman or Batman, but this film is just as good as the movies based on those characters.

—SF

THE CASE OF THE FATAL FASHION

Viacom; 1991

With Raymond Burr, Barbara Hale,

William Moses, Valerie Harper, Diana Muldaur, Scott Baio.

In the latest Perry Mason appearance, *THE CASE OF THE FATAL FASHION* (previously announced as *THE CASE OF THE DEADLY DEADLINE*), Valerie Harper plays power-mad magazine publisher Dyan Draper, whose monthly column drags the denizens of the fashion world through the mud. Naturally, Dyan's found dead shortly before the first commercial break and, just as naturally, Perry comes to the defense of the rival publisher (Diana Muldaur) accused of the crime.

The set-up is classic Mason, and the show benefits greatly by taking place (if not actually being filmed) in Manhattan. Raymond Burr as our favorite lawyer and Barbara Hale as Della Street, his good right hand, play beautifully together, and William Moses as associate lawyer Ken Malansky is better here than in earlier editions. (He still runs a poor second to William Katt's Paul Drake, Jr., however.) The producers have finally realized that Moses brings nothing to his romantic scenes, so, rather than saddle him with yet another

love interest, they've teamed him with a young, street-wise mobster (played well by Robert Clohessy).

Sadly, with so much going for it, *FASHION* is dealt a fatal blow—two blows, really. The first has sometimes marred previous *Masons*: it's simply that the mystery's solution is painfully obvious from the very beginning. The second is (hopefully) unique to this episode: Mason's courtroom opponent is a callow Assistant D.A. played by Scott Baio, who not only proves himself less than adept at this kind of role, but also seems to have trouble walking (he wobbles) and talking (his voice cracks). Oh, for those halcyon days of William Talman as Hamilton Burger.

THE CASE OF THE FATAL FASHION is damaged goods, but it's still a pleasant diversion for the Raymond Burr/Barbara Hale addicts among us. If only our stalwart stars had a mystery worth solving and William Katt by their side.

—Richard Valley

HOORAY FOR HORRORWOOD

Dynacomm Video; 1990

Directed by Ray Perry.

Forrest J Ackerman, Ray Bradbury, Zacherley, Robert Englund, Bobbie Bresee.

Made for video

Forrest J Ackerman lives in a mansion in Hollywood. In that mansion is the world's largest collection of horror, sci-fi, and fantasy movie memorabilia. Would you like to see it? Then don't miss this tape. *HOORAY FOR HORRORWOOD* is a tour of the Ackermansion interspersed with some of Perry's reminiscences of the people who created the pieces in his collection. Guests include Ray Bradbury and Zacherley. The famous Ackerman sense of humor is evident throughout and the video is touchingly dedicated to Perry's late wife, Wendayne. Ray Perry directed this documentary with an obviously loving eye. His dialogue and that of Gene Reynolds keeps the story moving at an enjoyable and up-beat pace. Don't turn it off when the credits roll, because as Yogi Berra says, "It ain't over 'til it's over!" This is a must for anyone who has ever dared to wonder if "there are such things."

—Jessie Lilley

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The Scarlet Street Review of Books

EXCEPT FOR THE BONES

Collin Wilcox

Tor Books, Nov. 1991.

282 pages—\$19.95.

Alan Bernhardt, Wilcox's stage director and playwright turned private investigator, tackles a new case involving Preston Daniels, one of New York's largest real-estate tycoons. Daniels accidentally kills his latest blonde conquest at his Cape Cod vacation home. Always in control, he buries the body in the local landfill, which is being paved over for a freeway. It seems to Daniels that everything went fine, until he finds out that he was seen by his unhappy stepdaughter and her sleazy boyfriend. Daniels arranges to have his cold-blooded private pilot take care of the loose ends. In no time at all, the deaths and blackmail counts mount up.

This new novel has some of the least sympathetic characters I have ever encountered. The characters are rich and cold. They live in a world of power, lust, and drugs. After reading about these people, one is almost glad to be poor. For this reason, it takes some time to get involved in the story. The pace picks up dramatically in the last half. *Except for the Bones* is not a book one would read over and over, so it's best to get it from the library or wait for the paperback.

—Susan Svchla

KARLOFF AND LUGOSI: THE STORY OF A HAUNTING COLLABORATION

Gregory William Mank

McFarland & Co., Inc., 1990.

Box 611, Jefferson, N.C. 28640

372 pages \$35.00.

The on- and off-screen rivalry of the two top Hollywood horror stars who had their roots in the Depression-era Universal classics is the focus of this scrupulously, superbly researched study by Gregory Mank. The rivals are, of course, Boris Karloff, the gaunt British bit player who was usually seen playing American petty crooks and thugs until, in an extraordinary stroke of luck, he was cast as the Frankenstein Monster in the James Whale masterpiece, and Bela Lugosi, the proud, temperamental ex matinee idol from Hungary, who became permanently stereotyped in

the role of Dracula. Although the two players found themselves paired in eight films of varied quality from 1934 to 1945, their lives would take decidedly different paths. Karloff would enjoy a lucrative and diverse career on Broadway, on television, and in the movies, while Lugosi, who tumbled into a personal and professional free-fall, was reduced to a bargain-basement bogey man in the worst cinematic abortions this side of Poverty Row, finally becoming tragically addicted to drugs and near-penniless.

The ironic, oft-told Karloff/Lugosi saga has never been presented as vividly, honestly, and movingly as under the mighty pen of Greg Mank. The author of *It's Alive* and *The Hollywood Hussies* is, again, wonderfully in tune with his subject, weaving together the strands of his massive research with the aplomb of a master storyteller. This is probably his best-written work yet; his selection of stills, too, is first-rate, although McFarland's reproductions are, disappointingly, not up to their usual standards. Mank even offers, almost as a bonus, a chapter polling the opinions of horror movie buffs, trying to gauge who comes out on top in the ongoing Karloff-Lugosi contest. In what could almost be described as a twist ending, it is Lugosi, universally acknowledged as an actor of far narrower range, who still attracts a far more fervent following than his distinguished arch-rival.

Even if your library is overstuffed with every other Karloff and Lugosi bio and career study, Mank's volume is an essential acquisition.

—Michael Brunas

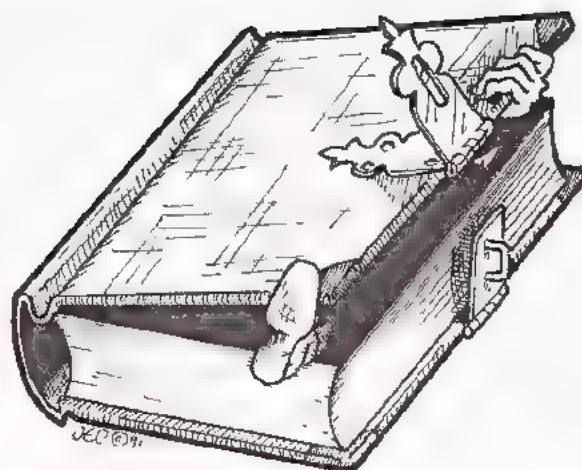
GOOD MORNING, IRENE

Carole Nelson Douglas

Tor Books, 1990.

374 pages—\$19.95.

Reading one's obituaries has a certain charm—but what does one do next? If you're Irene Adler Norton, and your safety depends on remaining "dead", time hangs heavy on your hands—at least until you befriend Sarah Bernhardt and, still more intriguing, witness the recovery from the Seine of a sailor's body with a missing finger and an unusual tattoo. When Godfrey Norton saves a young girl from drowning her-



self—she's been abducted and forcibly tattooed—Penelope Huxleigh (faithful transcriber of Irene's adventures), Irene, and Godfrey team up to unravel the mystery.

The action ranges from Paris to Monte Carlo, the characters from royalty to seafaring men, the perspectives from Penelope's conventional Victorian reactions to the Divine Sarah's bohemian attitudes, with even a new view of Sherlock Holmes.

All in all, *Good Morning, Irene* is another well-written expansion on an intriguing character from the Canon. Not only Irene, but also Godfrey and Penelope have become more well-rounded; they are a comfortable, well-matched trio, and I look forward to reading more of this enjoyable series.

—Sally Jane Gellert

THE TELEVISION SHERLOCK HOLMES Fully Revised and Updated

Peter Haining

Virgin Books, 1991.

238 pages—\$19.95.

Thorough is the word for Peter Haining. A complete chronology of the episodes shown on television over the years listing the year, network, and stars is only one of the features of this compilation. Illustrated with color and black-and-white photos as well as the Paget drawings and various cartoons from the distant and recent past, Haining presents Holmes as seen through the eye of the television camera. Our personal favorite, Mr. Jeremy Brett, has written the foreword to this book, which tells us how he came to portray the Great Detective and his feelings on it. The afterword by Edward Hardwicke is a tribute to Jeremy Brett and David Burke as well as a brief discussion offering insight on the evolution of the "detective team" since the advent of Holmes and Watson. Haining goes behind the scenes at Granada Television for a detailed look at the current series. He discusses the portrayal of Watson in *THE CHANGING OF A FIXED POINT*.

THE MEN WHO TRANSFORMED DOCTOR WATSON'S IMAGE. He has given us all of it. Mr. Haining has succeeded once again in providing a reference that is painstakingly researched but still manages to provide picuresque reading. Not an easy task, but one for which he obviously has a knack. We hope there will be other books of this type forthcoming.

—Jessie Lilley

THE WOMEN OF WHITECHAPEL AND JACK THE RIPPER (A NOVEL)

Paul West

Random House Inc., 1991.

420 pages—\$22.00.

Novelist Paul West has impressive credits: he's a former Guggenheim fellow, educated at Oxford and Columbia, and a recently appointed Literary Lion at the New York Public Library. His previous novels, such as *Lord Byron's Doctor*, have received critical acclaim.

This book, however, is overwritten. Mr. West need not adopt the terse style of Hemingway, but a good editor would not have hurt. The author acknowledges seeing the BBC series *JACK THE RIPPER*, as well as reading Stephen Knight's *Jack The Ripper: The Final Solution*, yet he feels free to juggle facts to fit his story. Admittedly, he is not the first author to do this, especially in telling the tale of Saucy Jack.

The conspiracy theory is proffered once again, and the usual suspects are also mentioned, with no new insights in this 420-page work, recommended only to "Ripperphile" completists.

—Kevin G. Shinnick

THE SUSPENSE THRILLER: FILMS IN THE SHADOW OF ALFRED HITCHCOCK

Charles Derry

McFarland & Co., Inc., 1988.

Box 611, Jefferson, N.C. 28640

351 pages—\$35.00.

The Suspense Thriller is a rather personal and opinionated look at the movies in this genre. Its subtitle, *Films in the Shadow of Alfred Hitchcock*, suggests that every suspense film will be compared to the master filmmaker's work; in fact, each movie is discussed on its own merit.

However, before Mr. Derry begins his examination, he spends almost the first third of the book just defining the term "suspense thriller". He looks at various theories, mainly taken from other books, giving an in-depth account of the good and bad in each of these tomes. Finally, by chapter four, Mr. Derry gives his defini-

tion, which involves triangles with each side representing a standard character in the suspense thriller: the criminal, the victim, the detective, and so on.

The rest of the book divides the genre into several sub-genres, such as *MURDEROUS PASSIONS*, *THE POLITICAL THRILLER*, and *INNOCENT ON THE RUN*. Though this section is more readable, there are some glaring errors that can't be ignored.

For example, Mr. Derry claims that *THE STEPFATHER* (1987) was written by David Westlake, when it was actually scripted by acclaimed mystery author Donald Westlake. In his brief discussion of *THE TERMINATOR*, he mistakenly lists its year as 1978, though it was actually set in 1984.

In the *POLITICAL THRILLER* section, two more errors rear their ugly heads when the author mentions Oliver Stone's *SALVADOR* (1986). There is a line in the film that refers to Ronald Reagan as "a straight man to a chimpanzee." The book states that Richard Boyle, played by James Woods, said this, when it was really Jim Belushi's line. The other error concerns John Savage's photojournalist character, John Cassady. Mr. Derry says that Cassady is gunned down from a helicopter, but a recent viewing of the film on video showed that Cassady was actually killed when caught in the strafing run of a prop-driven airplane.

This may be nit-picking, but with so many errors, Mr. Derry loses a great deal of credibility. If people are expected to spend \$35.00 for this book, the least they can expect is that the author get his facts straight.

—Sean Farrell



Seems Like Old Crimes

PLOT IT YOURSELF

Rex Stout

Viking Press, 1959.

170 pages.

Nero Wolfe is one of the few series I can read over and over. The amazing thing is that I never remember who the murderer is, so each time I read the book, it's as if I were reading it for the first time.

It's difficult to explain the attraction of Nero Wolfe. The rotund orchid-lover and gourmet is pompous, arrogant, and at times downright obnoxious, but he is my favorite detective.

MOVIE BUFF CHECKLIST MALE NUDITY IN THE MOVIES

3rd Edition

Campfire Video Productions, 1990.

210 pages—\$19.95.

Movie buffs are people who spend much of their lives glued to TV and movie screens watching movies. Mystery buffs are people who spend much of their lives reading mysteries, or, if they're mystery movie buffs, watching mystery movies. *The Movie Buff Checklist* is not, strictly speaking, for either type of person. It is for buff buffs; particularly those who spend much of their lives watching movies—mystery or otherwise—in which male actors divest themselves of most, if not all, of their clothing.

Lavishly illustrated—far superior to *The Bare Facts*, which features female nudes but offers no photos—and with a delightful foreword by actor Bruce Davison, this book happily presents hundreds of stars in their most revealing performances. A brief search for actors who are covered in this issue of *Scarlet Street* uncovered Charlton Heston, stripped by gorillas on *THE PLANET OF THE APES* (1968), and *SUPERBOY*'s Gerard Christopher caught with his "S" down in the little-known *TOMBOY* (1985).

There are dozens of mystery and horror films listed in this entertaining *Checklist*. Check up on the least likely suspects, who reveal nothing, while revealing all

—JL

In *Plot it Yourself*, Nero Wolfe and Archie Goodwin, Wolfe's very able assistant, are employed by the Joint Committee on Plagiarism of the National Association of Authors and Dramatists and the Book Publishers of America. It seems that authors and publishers have finally agreed on something: the need to find the person or persons behind a series of five plagiarism law suits that have been filed over the last four years. Naturally, a series of bloody murders occurs.

There are two firsts in this book. As every fan of Wolfe knows, he loves food, beer, and his orchids—and he never, ever, leaves his house. In *Plot it Yourself*, he is so upset by the case that he vows to give

up meat and beer until he solves it. Unheard of! He also makes a trip to a meeting of the Joint Committee on Plagiarism. Not an unheard-of event, but rare nonetheless.

All the regulars appear, although they have somewhat smaller roles in this novel than in some of the others. We hear from Saul Panzer, Orrin Cather, Fred Durkin, Dol Bonner, and, of course, Inspector Cramer and Sergeant Purley Stebbins.

Stout has never planted many clues, but in *Plot it Yourself* the clues are fewer than ever, and to me the murderer's identity was a complete surprise. This is definitely one of the best in the series.

—SS

FACEMAKER

William Kutz

Avon Books, 1989.

249 pages.

Carly Randall was a good reporter. She never turned down an assignment. She didn't exaggerate. She took chances. She shouldn't have taken the chance at Kennedy Airport. She accidentally fell out of a plane. Oops. And now she has spent the last year of her life, not on assignment, but hiding in her studio apartment uptown,

afraid to show her disfigured face to the world. Plastic surgery hasn't helped the mess she has become. Then Carly meets Dr. André Laval. The results of his surgery are miraculous. She has a brand new face. A Laval exclusive—or is it?

Carly finds herself mistaken for someone else, someone who has been missing for a long time and who has left a clue behind. Should Carly track down that clue? It's a chance she feels she has to take. This time, though, the chance may not just disfigure her, it may kill her.

A fast moving book set in the world of the New York reporter, *Facemaker* has its moments. The climax has true edge-of-your-seat suspense. It's worth a read.

—JL

A PARADE OF COCKEYED CREATURES, OR DID SOMEONE MURDER OUR WANDERING BOY?

George Baxt

International Polygonics, Ltd., 1967.

209 pages.

George Baxt has created a vision of New York that confirms the opinion of

the rest of the country. The characters in this book are so miserable that nothing could help them. You really feel the murder victims are better off dead than living their horrible lives in New York City.

It's hard to believe that with all this misery the book is very engaging and cleverly written. There is a cast of truly bizarre and funny characters.

Baxt (screenwriter for *BURN WITCH, BURN* and others) parades before us a bitter police officer who has just lost his despised wife and son in an auto accident, junkies, hippies, the Mob, two lonely, confused teenagers (one with a death fixation), and, in general, the scum of the earth. Enter into this circus Sylvia Plotkin, veteran schoolteacher and lonely Jewish divorcee. Hunky Max Van Larson (the bitter police officer) and Sylvia team up to find Tippy Blaney, a gifted student of Sylvia's. Tippy has been reported missing by his parents, who do not seem very upset by his disappearance. The trail leads Max and Sylvia to the East Village, where this bizarre tale concludes.

Almost a black comedy, *A Parade of Cockeyed Creatures* is a refreshing change from run-of-the-mill mysteries

—SS



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JEREMY PAUL

Continued from page 18

He needed, as an actor, to address the whole problem of drugs, and I think he rather selected this moment to investigate it.

SS: In *THE DEVIL'S FOOT*, the only episode after *MUSGRAVE* that alludes to cocaine, Holmes discards the needle entirely.

JP: It's such a difficult area in terms of a family audience, because we have a surprising number of fans who are under 12. We made, I think, an editorial decision that we had to properly address it and deal with it and get rid of it. I think it came out of that sort of pressure.

SS: Now, about *THE SECRET OF SHERLOCK HOLMES*.

JP: It came out of the centenary of Sherlock Holmes. We suddenly realized 100 years of Holmes had gone by, and we ought to honor it. The original plan was to do some kind of evening of Sherlock Holmes readings, and Jeremy asked me if I'd be interested in compiling something, and I said that would absolutely make my heart sink. I thought there was so much that we weren't addressing in the series. Who were Holmes and Watson? What was this relationship, this friendship which didn't carry any kind of sexual overtone at all? And the real key to it was the question of how Holmes could push off for three years not telling his best friend, and then just turn up! I mean, what kind of extraordinary monster is he, or what state of mind is he in, that he could do this to his best

friend? That seemed to be such a wonderful subject to explore. So I said, "Can I write a play?" And Jeremy said, "Oh, my God! What do you mean—a play?" And I said, "Well, yeah. I think I'm going to have to write a play for you." I wrote it pretty fast, in a state of high excitement, just literally cobbling all the beginnings and ends of the stories. I hit on an idea which I thought was completely original, which of course wasn't. (Laughs) What if Moriarty was only the other side, the alter ego of Holmes? Didn't exist, had to be invented, for Holmes to survive in a way. And I asked a few friends who knew more about Sherlock Holmes than I did, and they said, "Oh, well, no. It hasn't really been explored. Somebody had a go at it in 1935" or something. It became a sort of the crux d'arc element of the play, which it needed. So in that sense it was original. Hopefully you can't see the joins...

SS: You can't. It must have been extraordinarily difficult to take dialogue from the Canon and put it in such an order that it wasn't all fits and starts.

JP: Well, it was a real squirrel job; I was taking bits from page 802 and matching them with something from page 162. I was very silly with my stitching needles. (Laughs)

SS: Well, it doesn't show where it's stitched together.

JP: The second act more or less takes on as an invention.

SS: When you explain the secret.

JP: Yes.

SS: Which you've just told us. The play was extraordinarily successful.

JP: It ran for a year in the West End, and then it had a lovely provincial tour. It was extraordinary how it could adapt to very small theatres and very big theatres. Something was going on in that wonderful mysterious way that happens from time to time. It was extraordinary. It was a magic leading performance and wonderful support—I hesitate to use the word support—from Edward. It was a marvelous kind of double act.

SS: Is there any possibility that we might see the play over here?

JP: I was talking about it to Jeremy yesterday. Obviously we're enormously keyed to get it over there and I think we would be welcomed. There are difficulties involving American rights and how it would be financed. Jeremy feels that until we have really concluded the television life of Sherlock, it's a problem. We're going to do three more, now, and it seems to me that January would be a good month to come, but Granada has an option on his services.

SS: There will be three more episodes after *MILVERTON*?

JP: Yes, three or six.

SS: Are you writing any?

JP: Yes, I'm doing one. I'm about to sit down and do "The Red Circle", which is a fascinating one because it starts in America. It's a Mafia story, really.

SS: Do you know what the other ones are?

JP: They're still in discussion. One we're thinking about is "The Sussex Vampire", and another is "The Three Garridebs". "The Retired Colouman" might be one of them. I picked mine and the other two adapters are still making their final decision.

SS: Michael Cox has been quoted as saying that there are very few stories left to adapt that are of top quality.

JP: I think that this is true. I think we are getting into areas of difficulty if we simply transpose what is left, because you suddenly realize that Conan Doyle was actually recycling old stories. You'd better not quote me on that. (Laughs) "The Sussex Vampire", for instance, has great echoes of "Thor Bridge"; it's got the same kind of heroine. "Black Peter" has a strange kind of echo of "The Speckled Band". There are difficulties in that area, although I don't think an audience is going to be that bothered because the ones that we've done that have that repetition, you know, they saw so long ago.

SS: You've spaced them apart.

JP: The challenge is that you can take a story that appears to be completely undernourished dramatically and, with a brave attitude, you can bring invention to it.

SS: It's surprising that there's been no adaptation of the remaining two novels, *A Study In Scarlet* and *The Valley of Fear*.

JP: I had a long look at *The Valley of Fear*, with a view to the two-hour show, and it is crucially the story in which Holmes has to sit down and be told a huge back story, one

that he can't be involved in dramatically. In a sense *The Sign of Four* had that problem as well, that in our dramatized version John Thaw had to sit down and tell Holmes what the hell it was all about.

SS: *Although it was condensed so that you didn't get away too terribly much from Holmes.*

JP: Yes, but it was always a difficulty. One always wants to find the structure that brings Holmes to the boil with the climax, and not have him get the man and then have to be told what it was all about. That's very much the state with "The Red Circle", actually, when you read it.

SS: *In previous adaptations of The Valley of Fear, they've always taken the offstage presence of Moriarty and put him onstage, so that there's a climax involving him.*

JP: I personally have difficulty with dramatizing Moriarty. I think I have the same difficulties that Conan Doyle had, which is that to create a man of Holmes' brilliance, who is the evil side of Holmes, is extraordinarily difficult because they're almost the same man. And to have two of them at it...

SS: *I imagine A Study In Scarlet has the same problem in that there is a back story that has to be dramatized.*

JP: Yes. And it's extraordinary in the later stories, the stories that to some extent we are addressing at the moment, how little detection Holmes does. He might make one move; in "The Engineer's Thumb" he works out that the man only went 'round in a circle and hadn't actually traveled to this house. But there's no detection; you don't see Holmes at work in an interesting way, and the dramatist has to somehow put Holmes in the center of it.

SS: *Aside from THE RED CIRCLE, do you have anything else in the works?*

JP: Yes, I've written a new stage play, which I'm hoping to get on, and I've written my first radio play as well. I'm just finishing it. There's also a series called LOVEJOY.

SS: *It's going to be broadcast this season.*

JP: Ah, you'll probably see the first series with Ian McShane. We've just made a second series, and I've kicked that off; I've done the opening story of that. And that's great fun. I'm very interested to know what the Americans think of that.

SS: *Well, thank you. We're looking forward to seeing THE PROBLEM OF THOR BRIDGE and hopefully, in the near future, CHARLES AUGUSTUS MILVERTON.*

JP: Well, I hope so. I hope you enjoy that.

NEXT ISSUE

Scarlet Street interviews our favorite Sherlock Holmes and Dr. Watson (Jeremy Brett and Edward Hardwicke) as they prepare to do battle with CHARLES AUGUSTUS MILVERTON: THE MASTER BLACKMAILER.

NICK & NORA

They're ganging up on the Charles family! It's taken a team of producers to finally get NICK & NORA, the new Broadway musical inspired by (but not directly based on) Dashiell Hammett's *The Thin Man*, to its opening night at the Marriott Marquis Theatre on November 10. The new show, with a score by Charles Strouse and lyrics by Richard Maltby, Jr., is written and directed by Arthur Laurents, whose previous librettos for Broadway include such little-known shows as GYPSY and WEST SIDE STORY.

Barry Bostwick and Joanna Gleason star as Nick and Nora Charles, this time involved in a brand-new 1930s mystery set in Hollywood. Bostwick, who was Brad in THE ROCKY HORROR PICTURE SHOW, is a Tony Award winner for THE ROBBER BRIDEGROOM; Gleason won her Tony as the Baker's Wife in INTO THE WOODS.

Co-starring in NICK & NORA are Christine Baranski (a two-time Tony winner, for THE REAL THING and RUMORS), Remak Ramsay, Faith Prince, Michael Lombard, Debra Monk, Josie deGuzman, Kip Niven, Jeff Brooks, and Thom Sesna. Presumably one of them is a killer, and some of them will die.

Oh, yes! Let's not forget Asta, Nick and Nora's wire-haired comrade in crime-solving. The ever helpful canine will be on board, too.

Samuel Dashiell Hammett was born in Maryland in 1894. Dropping out of school at 13, he drifted from job to job before landing a position with the Pinkerton National Detective Agency. Among Hammett's assignments: the Fatty Arbuckle rape case, and the theft of a Ferris wheel. Hammett served as an Army sergeant in World War I; following that he resumed his Pinkerton job, quit, was hospitalized, married his nurse, fathered two children, wrote advertising copy, became an alcoholic, and created the Continental Op (the first of his hard-boiled dicks) for *Black Mask* magazine. Hammett's two Op books, *Red Harvest* (1928) and *The Dain Curse* (1929), were followed by *The Maltese Falcon*, with the immortal Sam Spade, in 1930. It remained only for Hammett to write *The Glass Key* in 1930 and *The Thin Man* in 1934, and his writing career was virtually at an end. Hammett devoted the final 27 years of his life to politics, minor film and radio assignments, and a celebrated relationship with playwright Lillian Hellman.

The Thin Man had a life of its own. Hollywood didn't wait to latch onto the



Barry Bostwick and Joanna Gleason

book; the film version, starring William Powell as Nick Charles and Myrna Loy as his wife, Nora, came out the same year as the novel. Powell, Loy, the film, and Asta (played by Skippy) were immediate successes. Powell was instantly cast as a sort of Nick-minus-Nora in STAR OF MIDNIGHT (1935) and THE EX MRS. BRADFORD (1936). Loy was hailed as America's favorite wife after years of playing Oriental temptresses in such films as THIRTEEN WOMEN and THE MASK OF FU MANCHU (both 1932). Even Skippy's career got a boost, with featured roles opposite Cary Grant in the screwball classics THE AWFUL TRUTH (1937) and BRINGING UP BABY (1938). Five sequels followed Nick and Nora's film debut: AFTER THE THIN MAN (1936), ANOTHER THIN MAN (1939), SHADOW OF THE THIN MAN (1941), THE THIN MAN GOES HOME (1944), and SONG OF THE THIN MAN (1947). In the early 40s, Mr. and Mrs. Sleuth, played by Les Damon and Claudia Morgan, hit the airwaves in a series of half-hour thrillers (many with scripts by Hammett); the 50s brought THE THIN MAN to television in 74 episodes starring Peter Lawford and Phyllis Kirk. NICK AND NORA, a 1975 movie with Craig Stevens and Jo Ann Pflug, fared less well than its predecessors.

It remains to be seen whether Hammett buffs will take to an all-singing, all-dancing murder mystery, but the presence of such first-rate Broadway talents as Laurents, Strouse, and Maltby, Jr. bode well for the enterprise. In any case—or on any case—it's swell having NICK & NORA (and Asta) around.

—Drew Sullivan

PARLING 1 SHOT

Wake up and smell the blood.

ANNE RICE
The Queen of the Damned

If you've followed my cases, you'll note that most of them have been cleared up in the courtroom. I can suspect the guilty, but about the only way I can prove my point is by cross-examining witnesses.

EARLE STANLEY GARDNER
The Case of the Perjured Parrot

Life is infinitely stranger than anything which the mind of man could invent.

SIR ARTHUR CONAN DOYLE
A Case of Identity

I'd rather lie to him than have him think I'm lying.

DASHIELL HAMMETT
The Thin Man

The worst is so often true.

AGATHA CHRISTIE
Murder with Mirrors

You can go wrong by being too skeptical as readily as by being too trusting.

ROBERT A. HEINLEIN
The Notebooks of Lazarus Long

Never trust or love anyone so much you can't betray him.

WILLIAM KEIGHLEY
The Prince and the Pauper (screenplay)

Women are never to be entirely trusted—not the best of them.

SIR ARTHUR CONAN DOYLE
The Sign of Four

There are coincidences in the world and there is magic. I believe in both, but only after all other explanations have been exhausted.

STUART M. KAMINSKY
He Done Her Wrong

With method and logic one can accomplish anything.

AGATHA CHRISTIE
Poirot Investigates

We may cough at and revile them both, but fog and smoke are, alas, ineluctably romantic.

CAROLE NELSON DOUGLAS
Good Morning, Irene

I know the value of the cold light of reason, but I also know the deep shadows that light can cast—the shadows that can blind men to truth.

CHARLES BANNET,
HAL E. CHESTER, AND M.R. JAMES
Curse of the Demon

I'm mad enough to believe in romance. And I'm sick and tired of this age—tired of the miserable little mildewed things that people racked their brains about, and wrote books about, and called life. I wanted something more elementary and honest—battle, murder, sudden death, with plenty of good beer and damsels in distress, and a complete callousness about blipping the ungodly over the beezer. It mayn't be life as we know it, but it ought to be.

LESLIE CHARTERIS
speaking on radio, 1935

You could learn a lot from children. They believe in things in the dark until we tell them it's not so. Maybe we've been fooling them.

CHARLES BANNET,
HAL E. CHESTER, AND M.R. JAMES
Curse of the Demon

— Quotations compiled by Sally Jane Gellert —

Congrats to Ken Schactman, who was the only reader with the correct answer to last issue's Mystery Photo Contest. And the name of the movie, you ask? Tell 'em, Ken:

The mystery photo is from a movie called *SOMETHING FOR EVERYONE*, although I have vague memories of another title, possibly from its European release, possibly from the material it was derived from.

I frankly do not remember the particular scene in the photo, but I do remember the cast: the film's cast, as well as the one on Michael York's leg. I remember Miss Lansbury's character claiming to be a descendant of Attila the Hun, Michael York's bisexual cozening of the entire family, and the excellent use of mad King Ludwig's castle. Thank you for re-animating my memories of a black comedic jewel of a movie.

For the record, *SOMETHING FOR EVERYONE* (1970) was based on the Harry Kressing novel *The Cook*, in which the Michael York character did everything but cook to heat things up. The film's British title, *BLACK FLOWERS FOR THE BRIDE*. Now, let's get those cards and letters coming in for this issue's photo. Correct entry with earliest postmark wins a one-year subscription—so don't give up the ghost!

Mystery Photo Contest
P.O. Box 604, Glen Rock, N.J. 07452

MYSTERY PHOTO



Send us your quotes! Please be sure to credit them properly. Then be sure to look for them in future issues!



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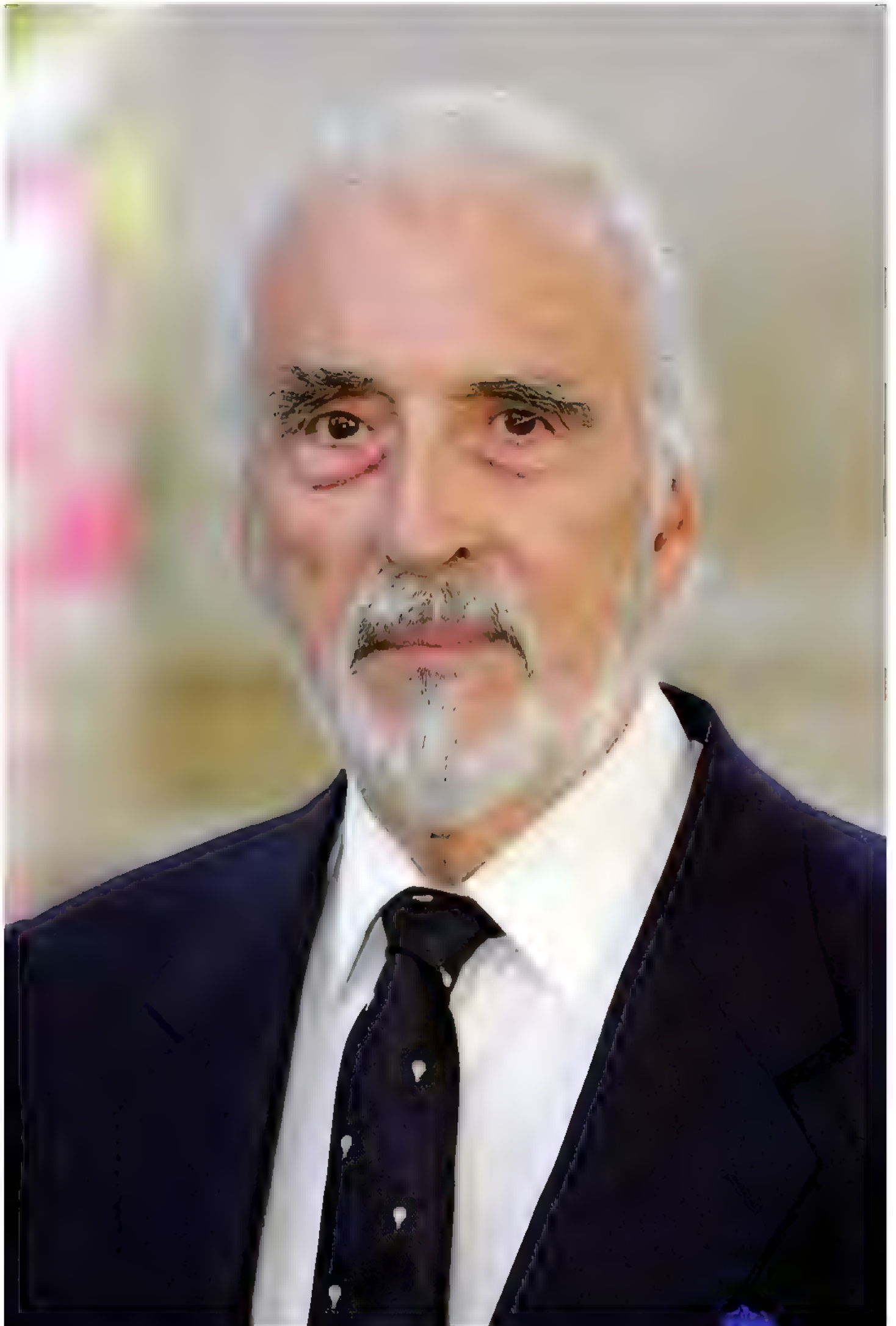
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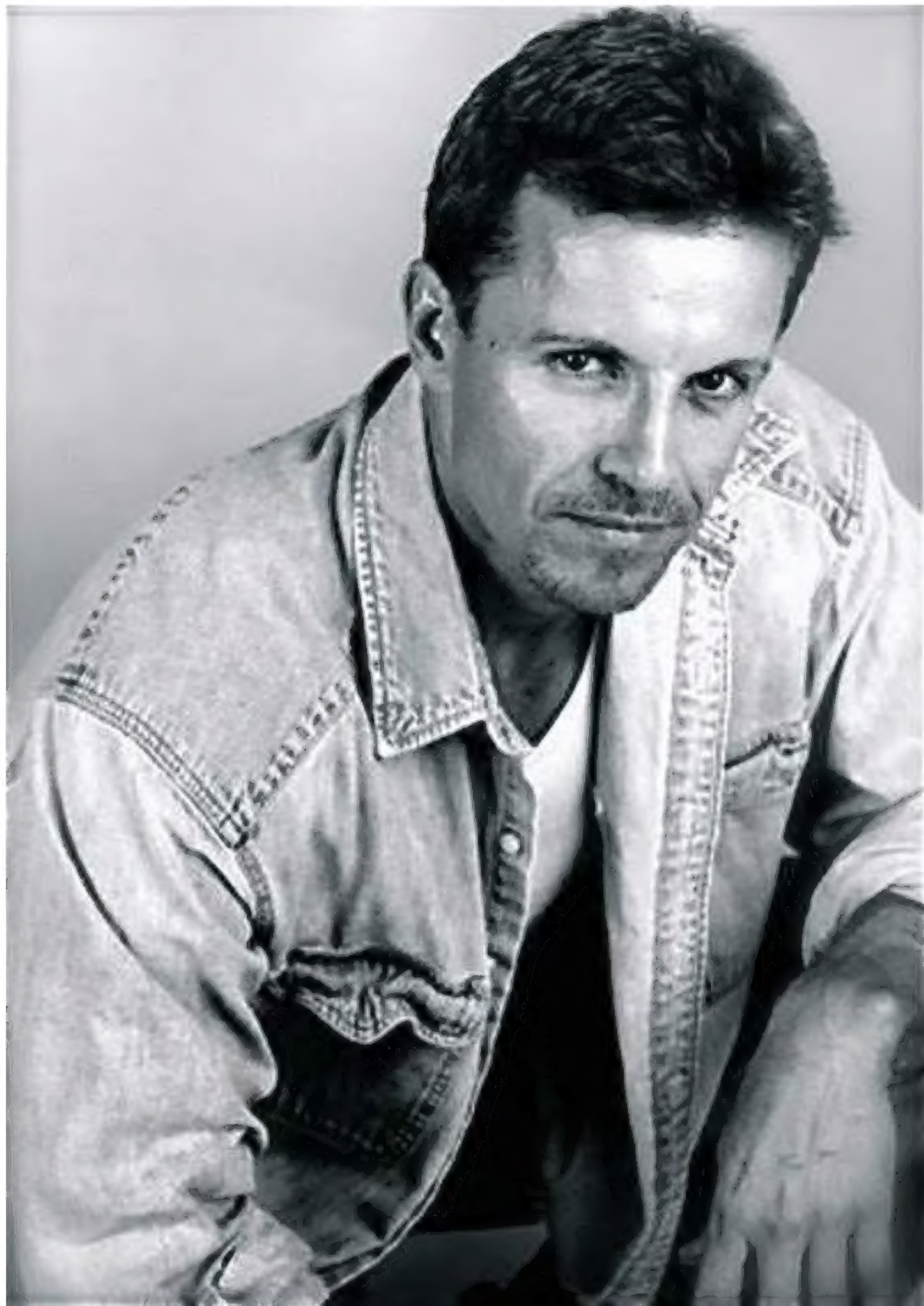












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